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ARTILLERY MAGAZINE
CHAPTER TWO 2004

PASSION.

Champions are made from something they have deep inside them; -A desire, a dream, a vision.
They have to have last minute stamina, they have to be a little faster, they have to have the skill and the will.
But the will must be stronger than the skill. xx

→ Muhammad Ali

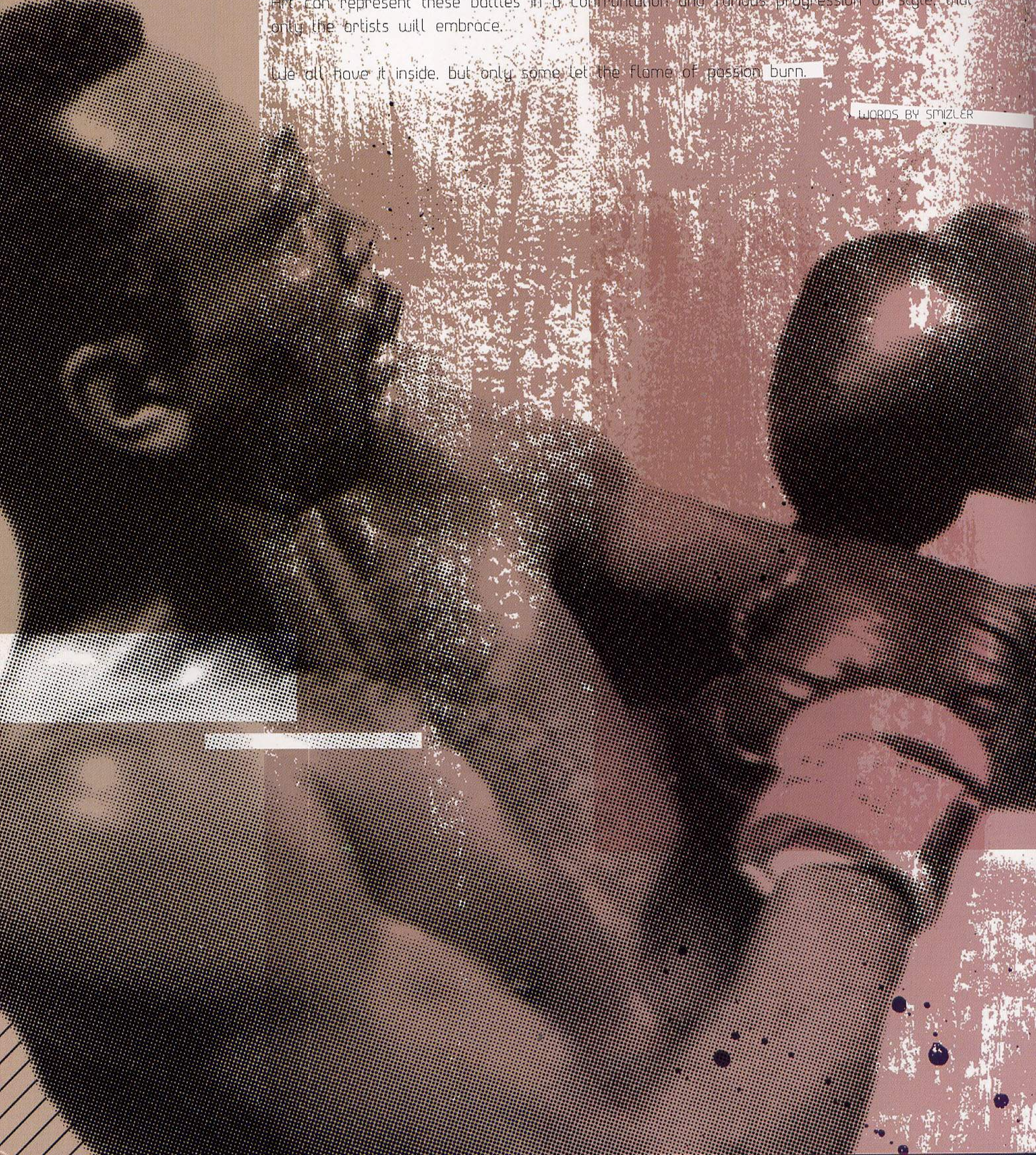
The spirit that drives the athlete sprinting down the track chasing a dream that only he can understand, is the same that forges the world champion boxer to skip until his heart is about to burst with fire, to keep throwing punches until his muscles are controlled purely by spirit and the pursuit of a goal that is so necessary in every persons life.

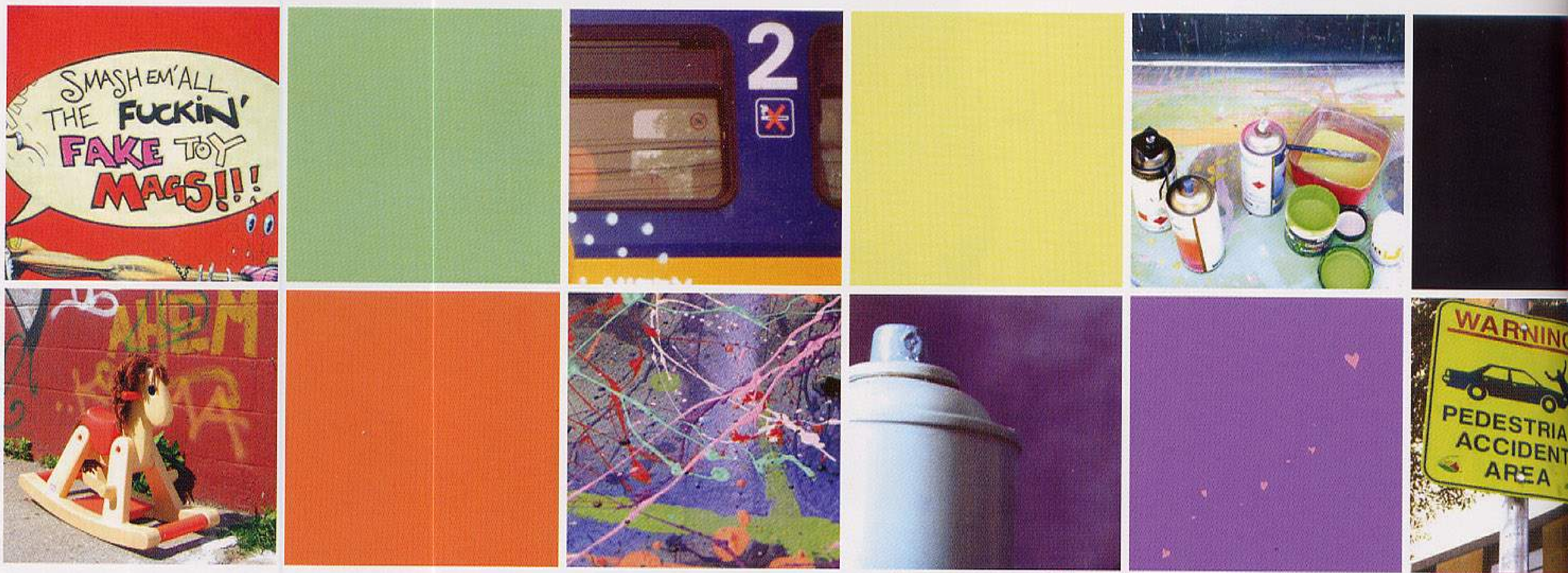
The elements test all, but some will push beyond the boundaries and enter a realm where only a chosen few will do battle.

Art can represent these battles in a confrontation and furious progression of style, that only the artists will embrace.

We all have it inside, but only some let the flame of passion burn.

› WORDS BY SMIZLER




SMASH EM'ALL THE FUCKIN' FAKE TOY MAGS!!!
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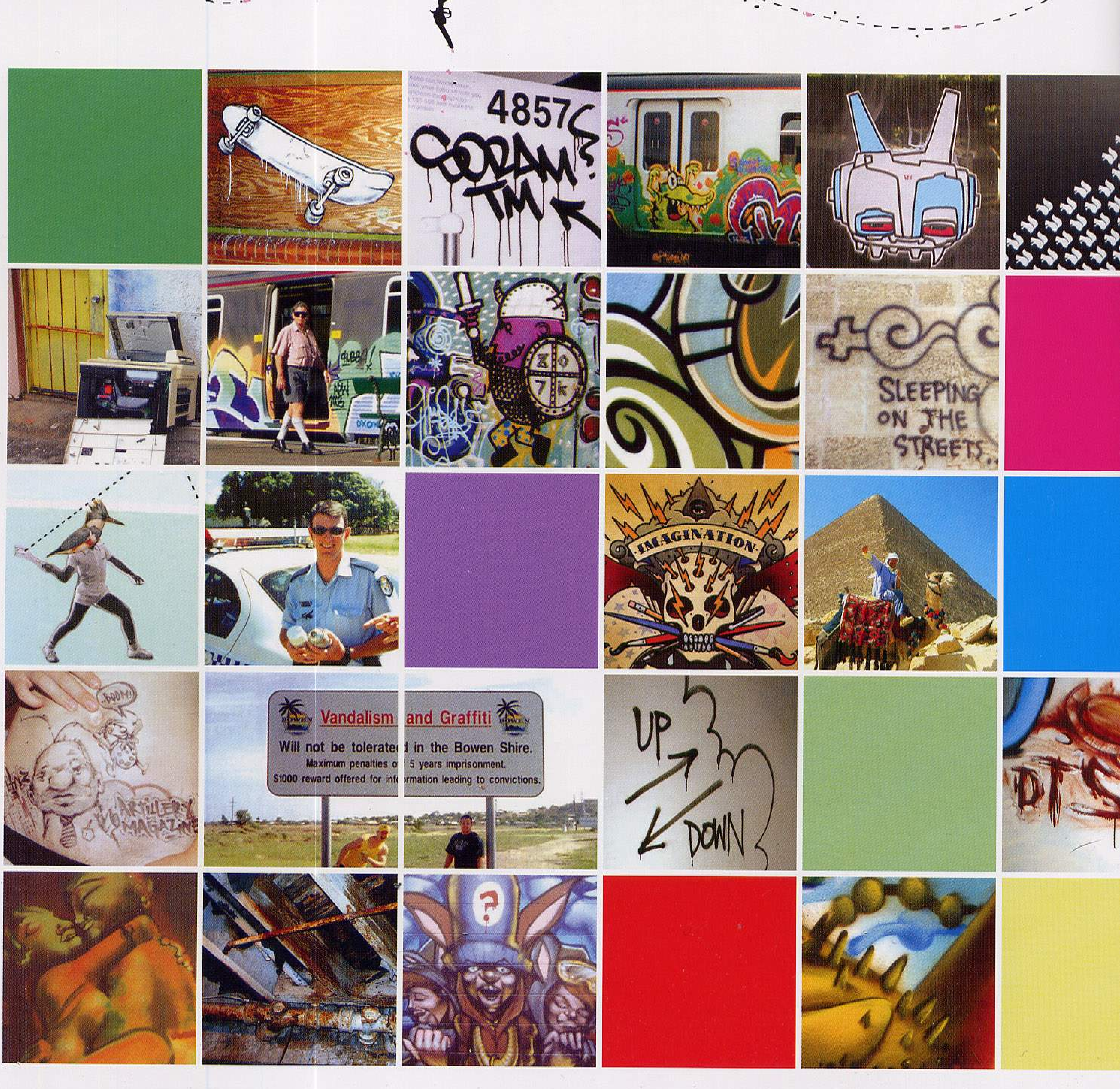
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IMAGINATION
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ARTILLERY MAGAZINE
Vandalism and Graffiti
Will not be tolerated in the Bowen Shire.
Maximum penalties of 5 years imprisonment.
$1000 reward offered for information leading to convictions.
UP
DOWN

EXHIBIT E

xCONTRIBUTORS
Guilty parties.

xxHEAVY METAL
Freshly painted chug-a-lugs aka raw steel.

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xxxxSWEAT
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xxKAWPS
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xxxxSTUFF N THAT
Stuff we got sent and thought mmm, thats fresh.

WARNING
ELECTRIC FENCE
SIGNATURE
SECURITY SYSTEMS
Yok

CONTRIBUTORS

Artillery: Volume One. Chapter Two. The circus continues...

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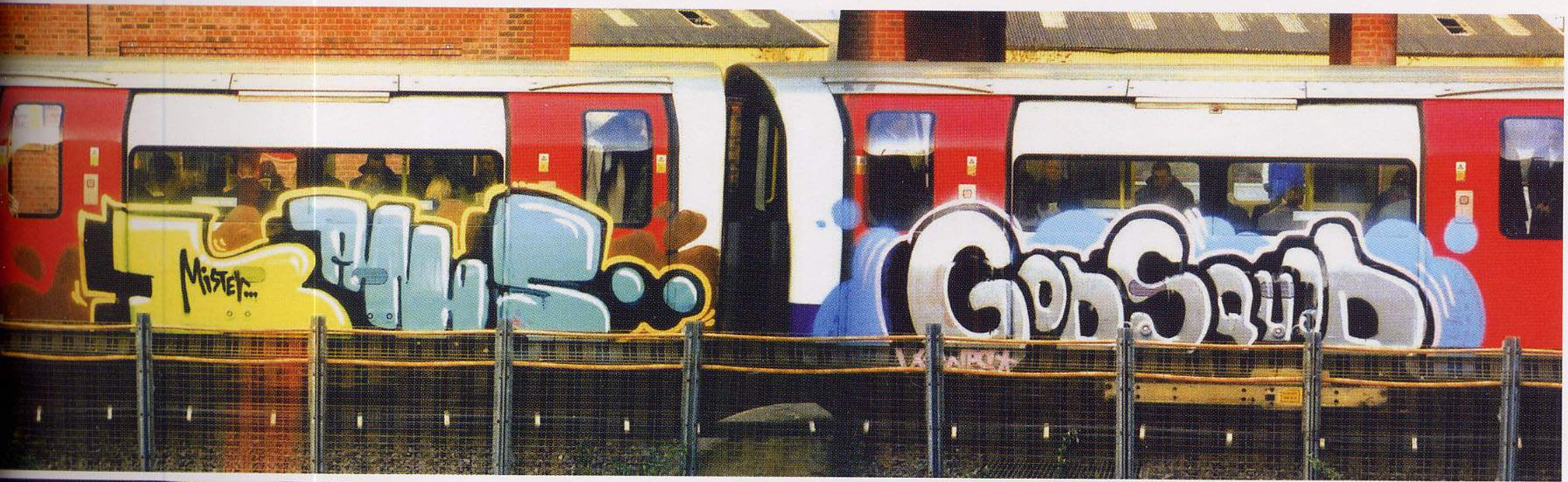
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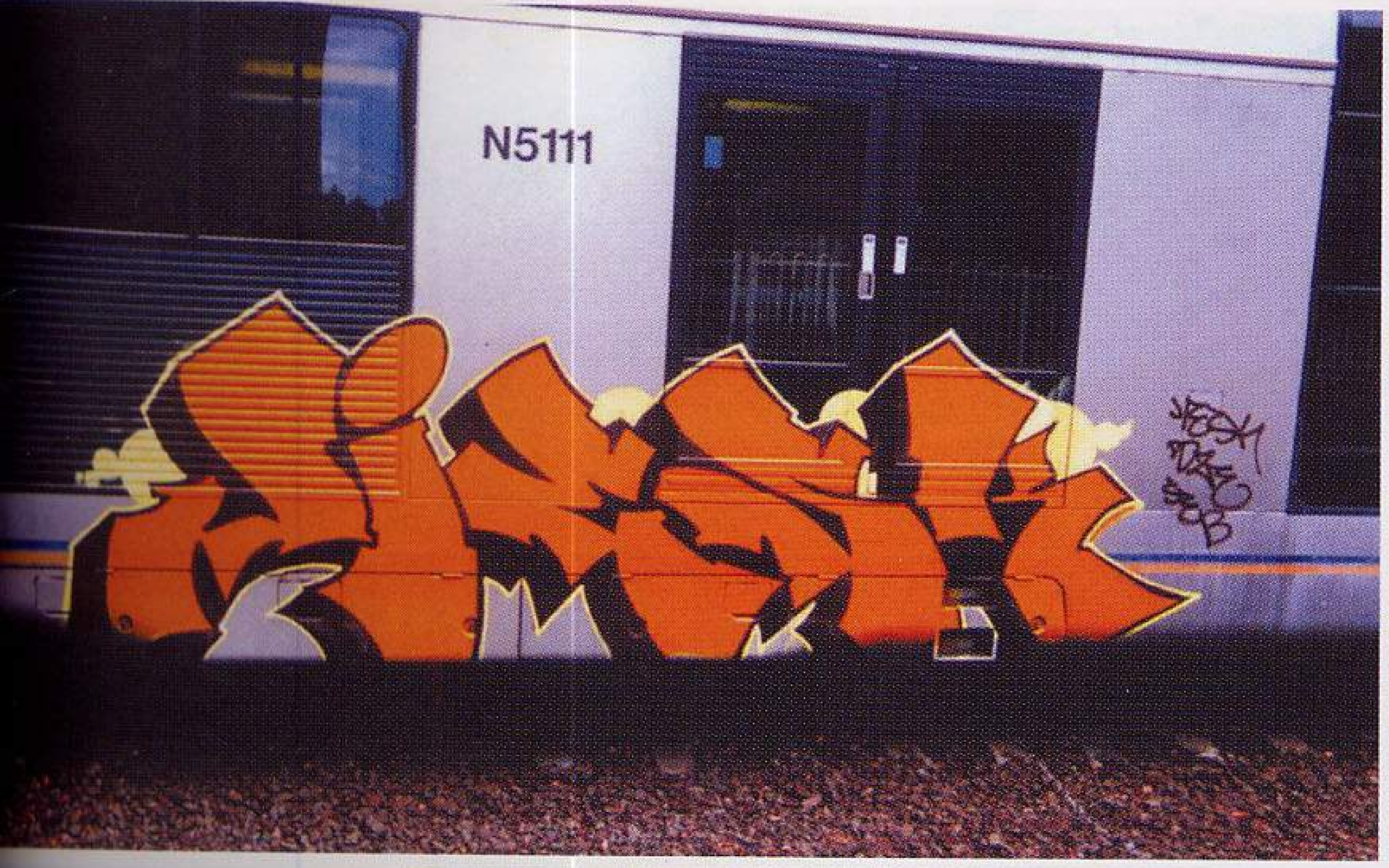
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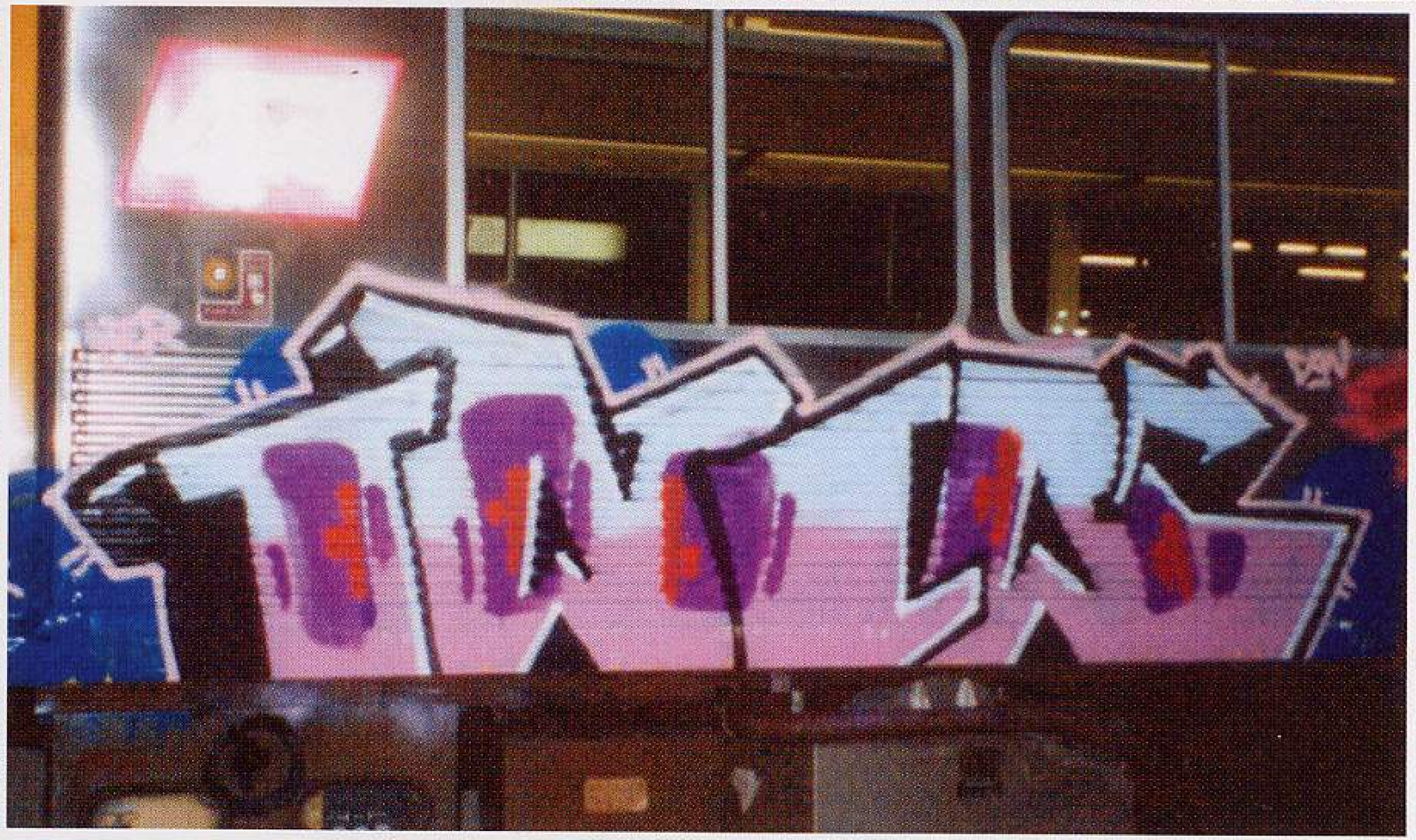

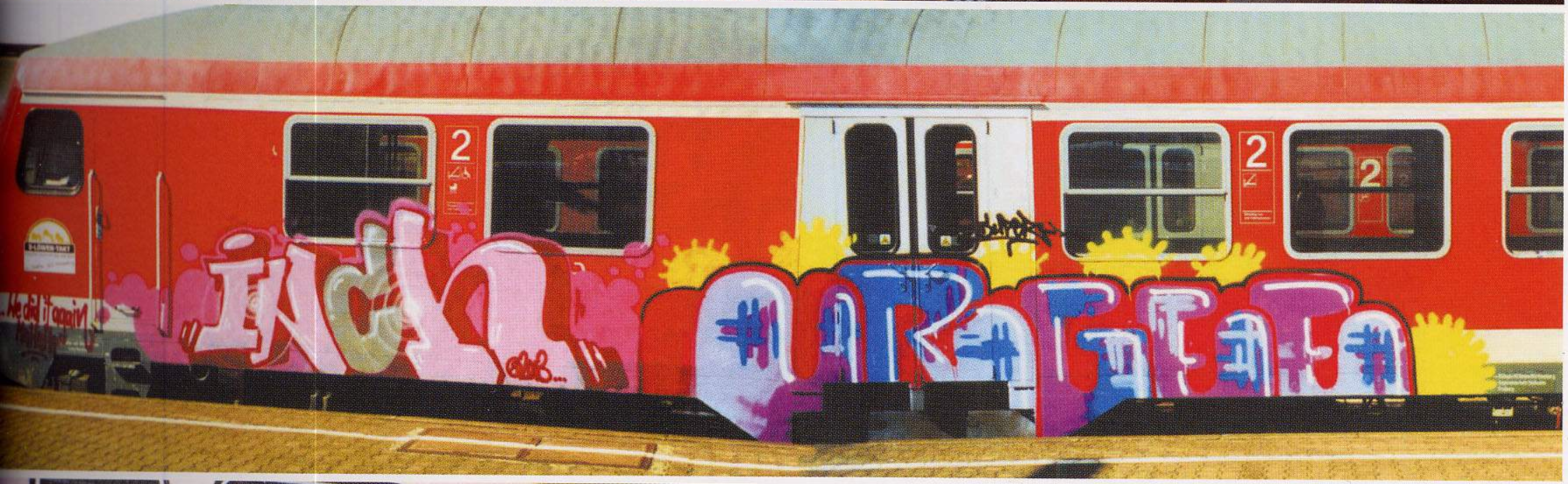
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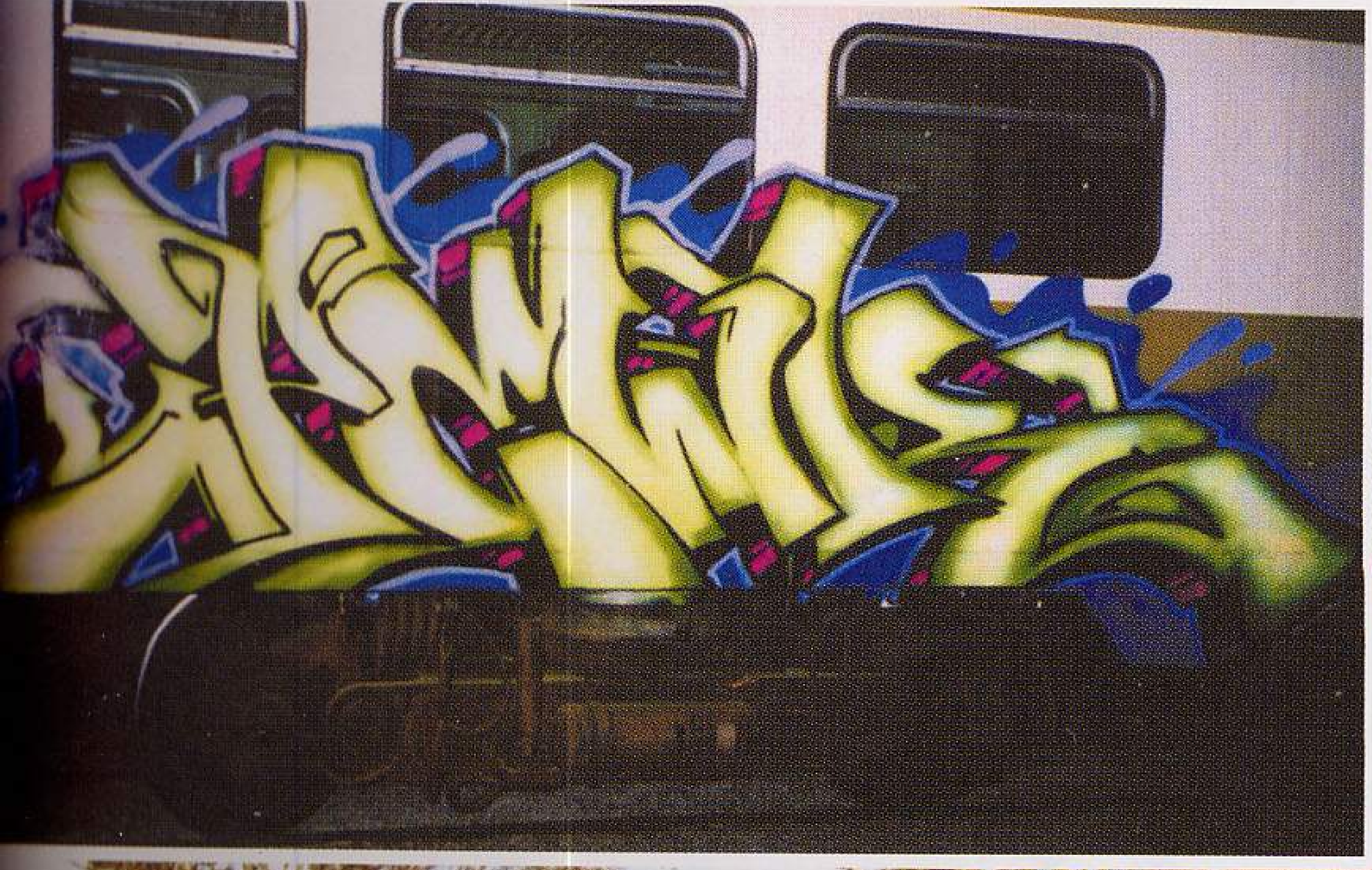

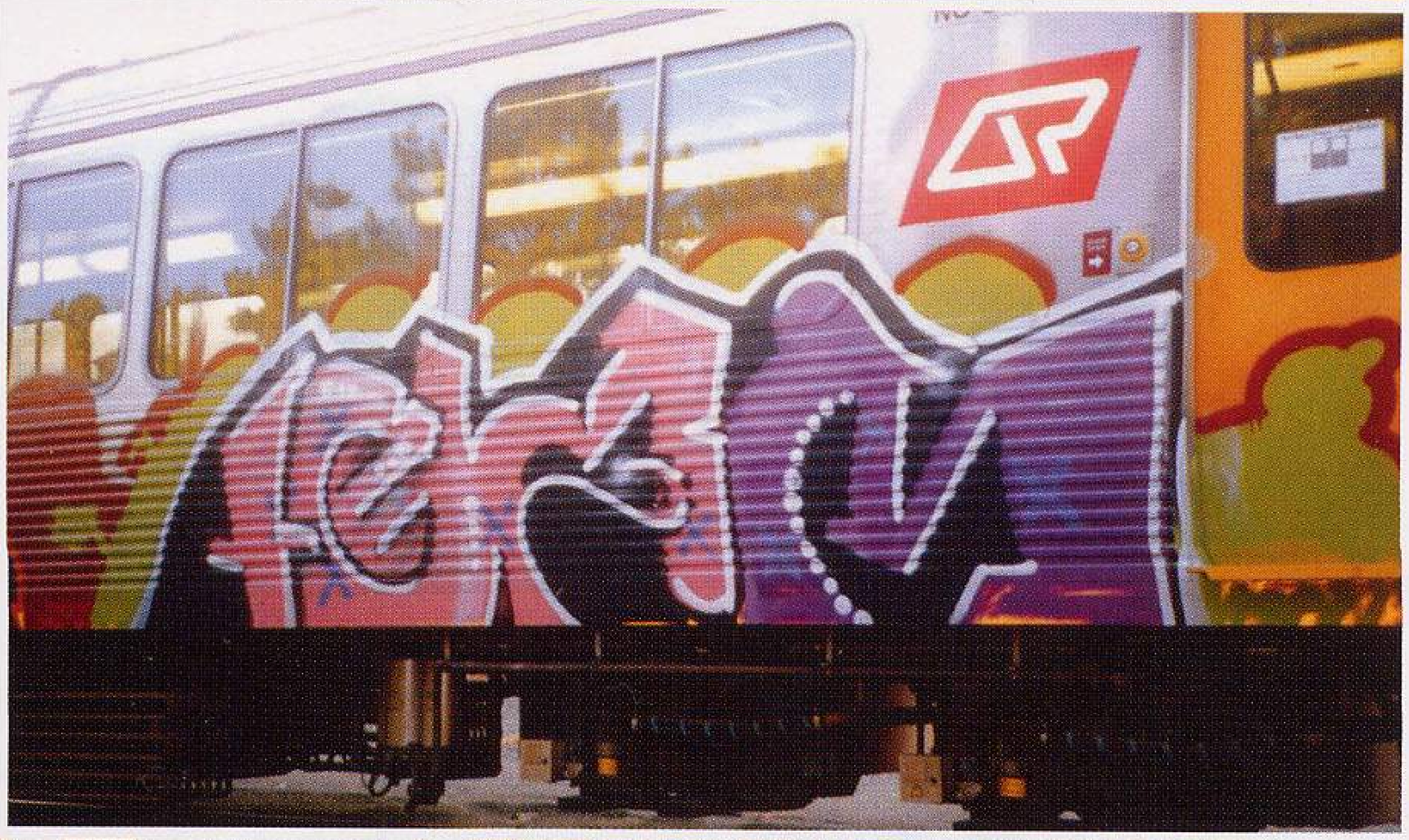

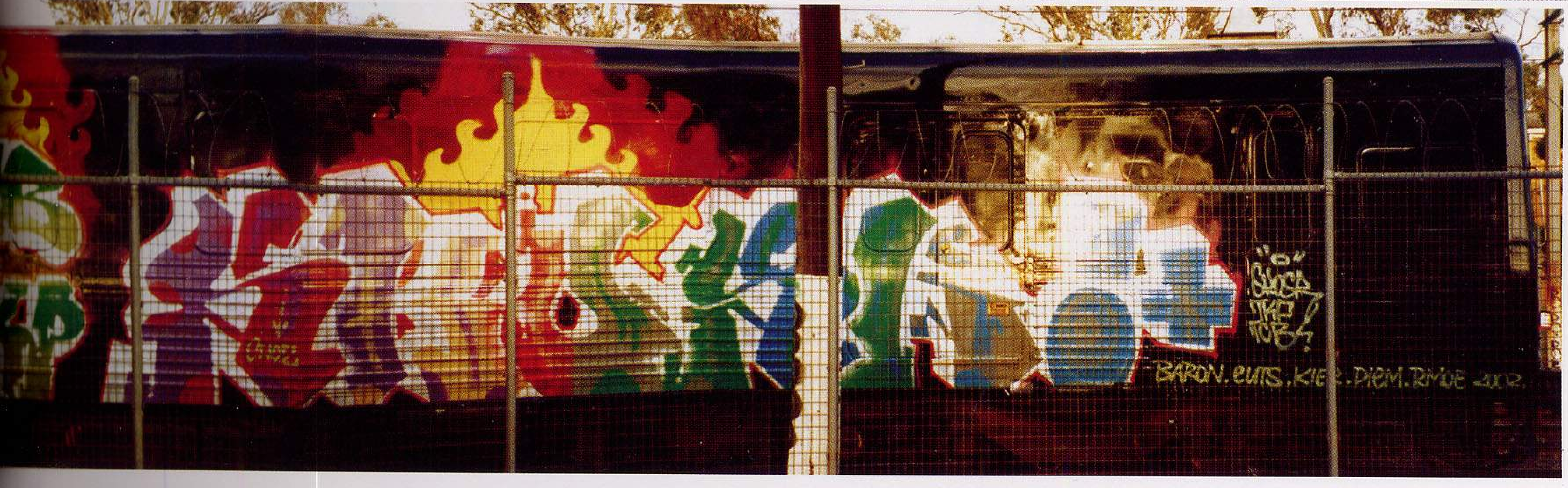
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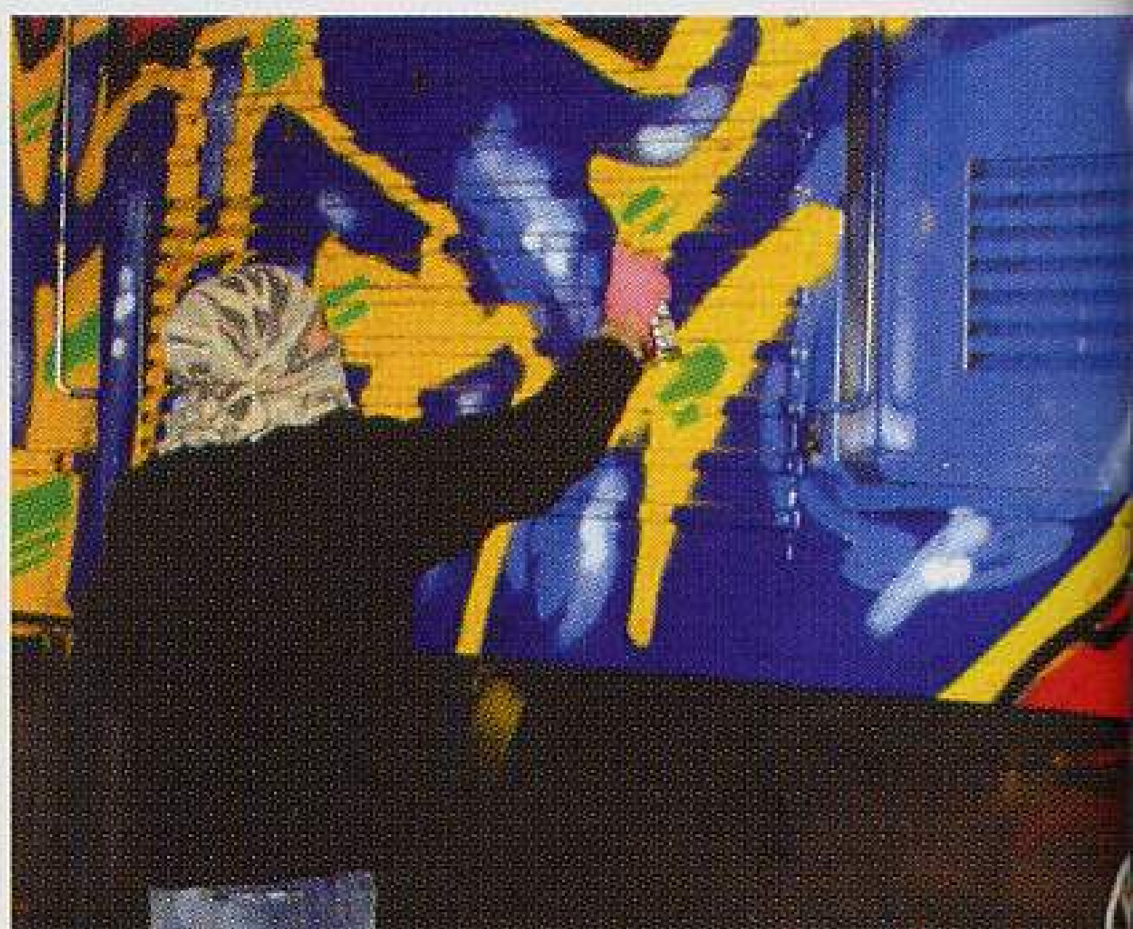

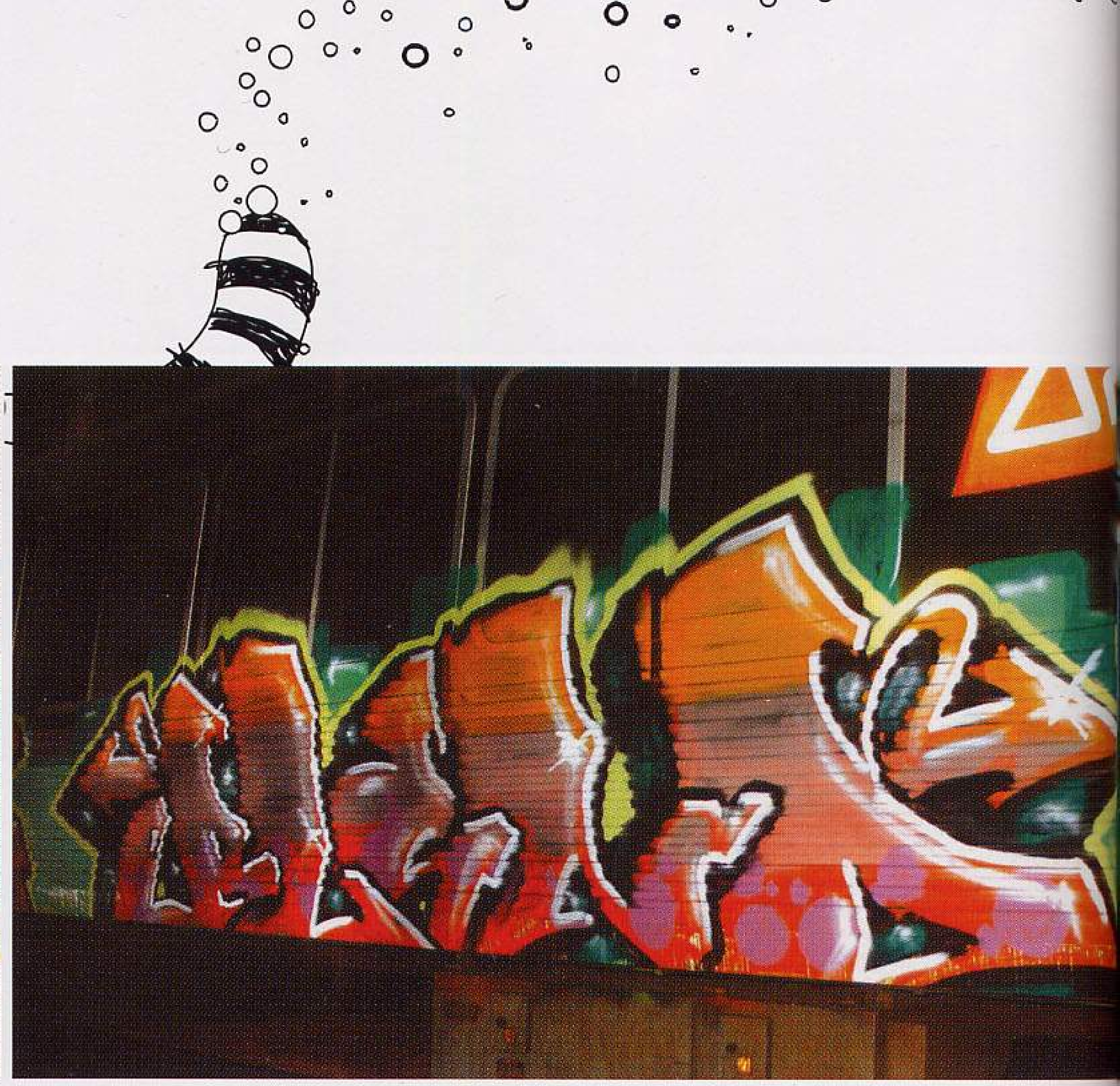

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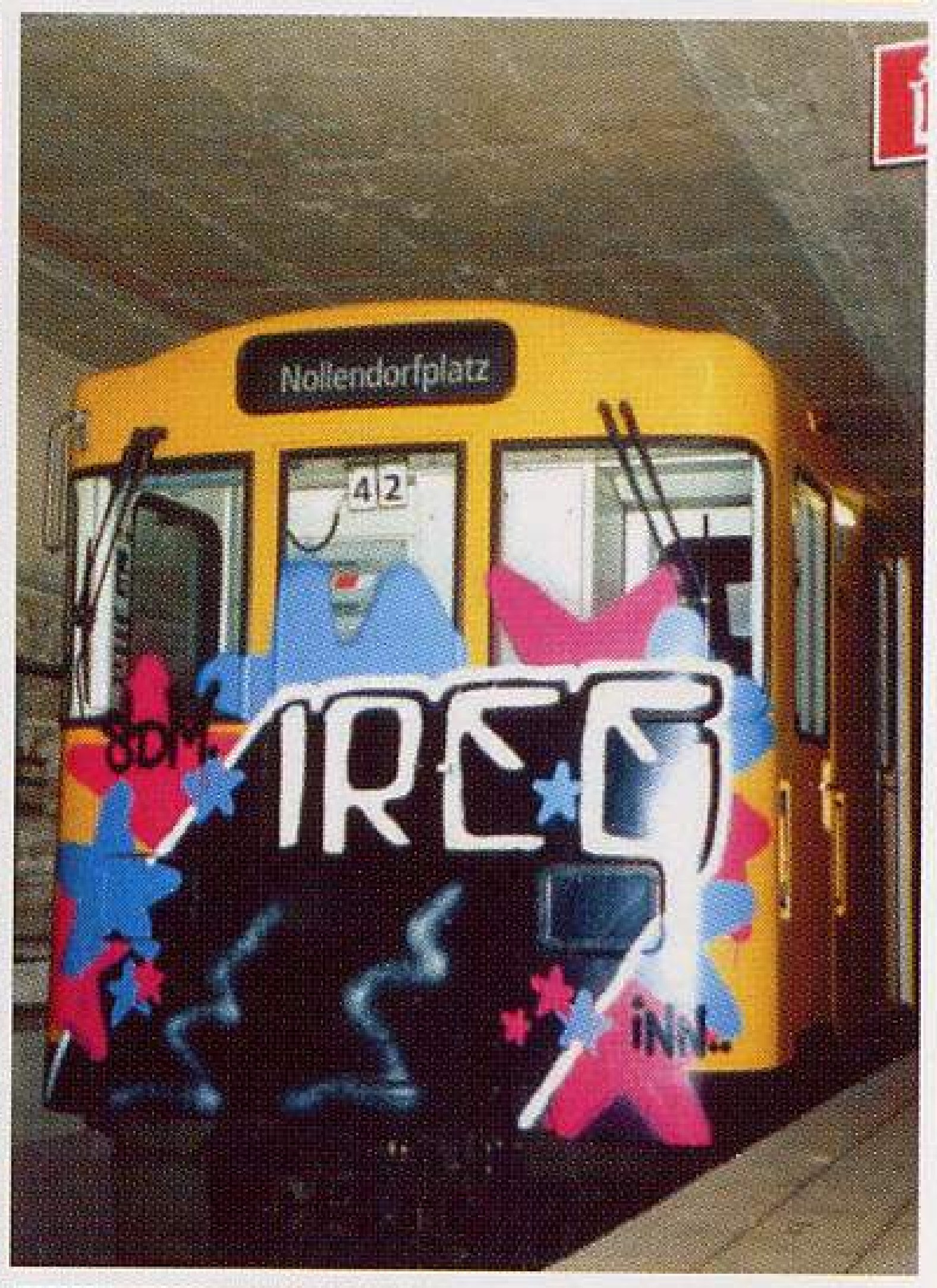
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BUMP! BUMP!

WITH ONE

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JADE

SOMETIMES I WANT TO THROW IT ALL AWAY

NO SMOKING
LEVER

TANGARA

THIS IS FOR THE SHOW..

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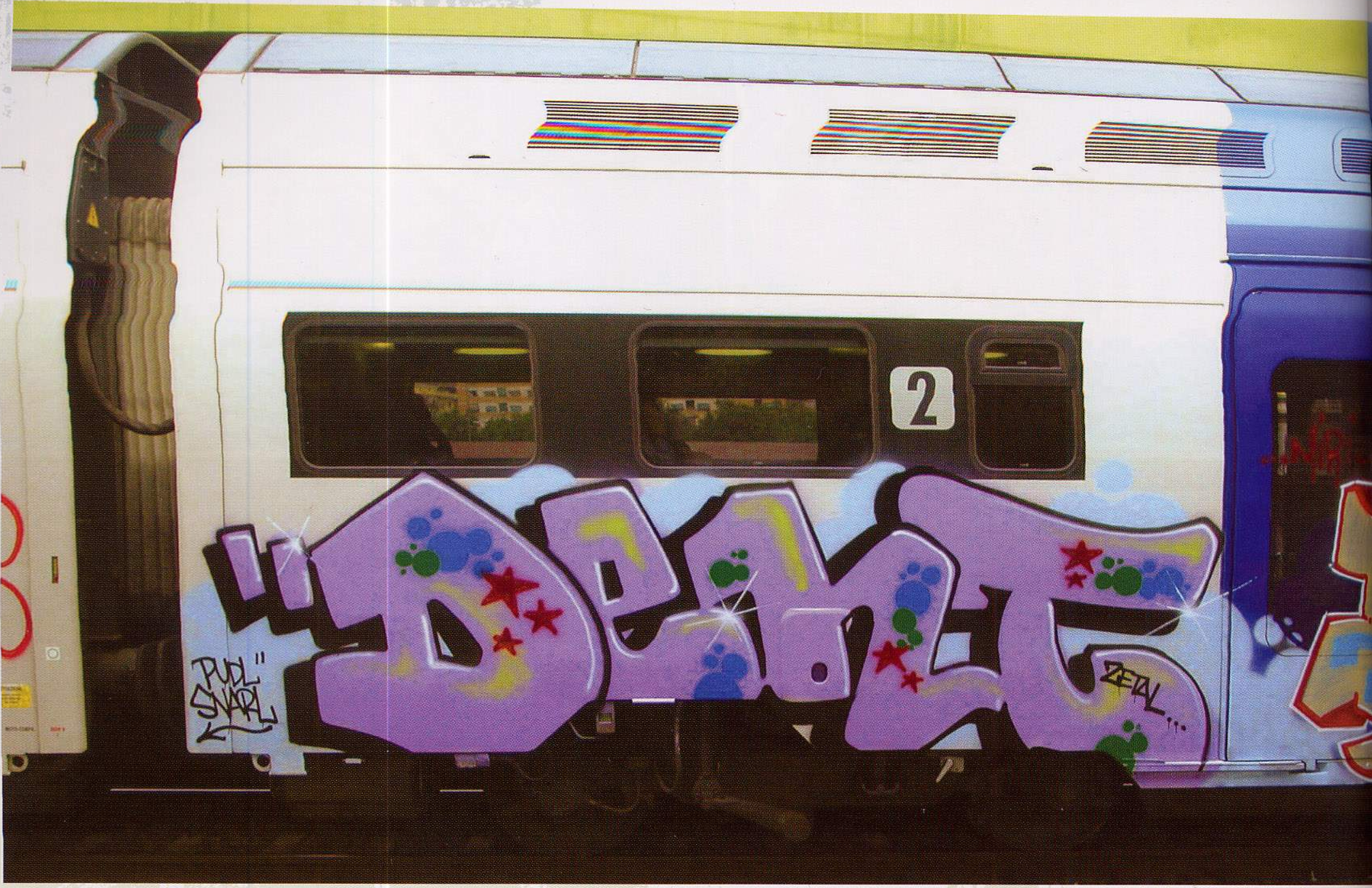
ULTRA MAGNETIC PAINTERS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ZETAL...

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BELOW [That page]: → DENT [Ravaliston] → PAVE [Barcelona] → HIMS COD . PAVE [NYC]

FRESH SALAD BAR
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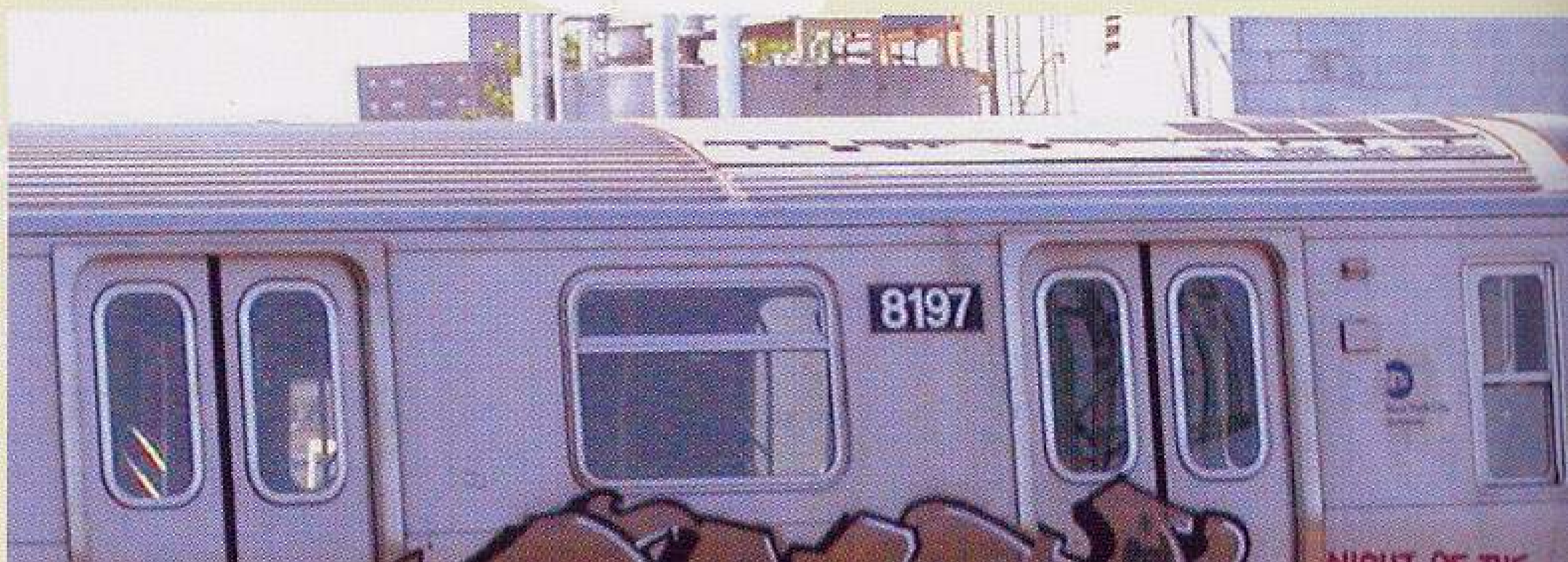
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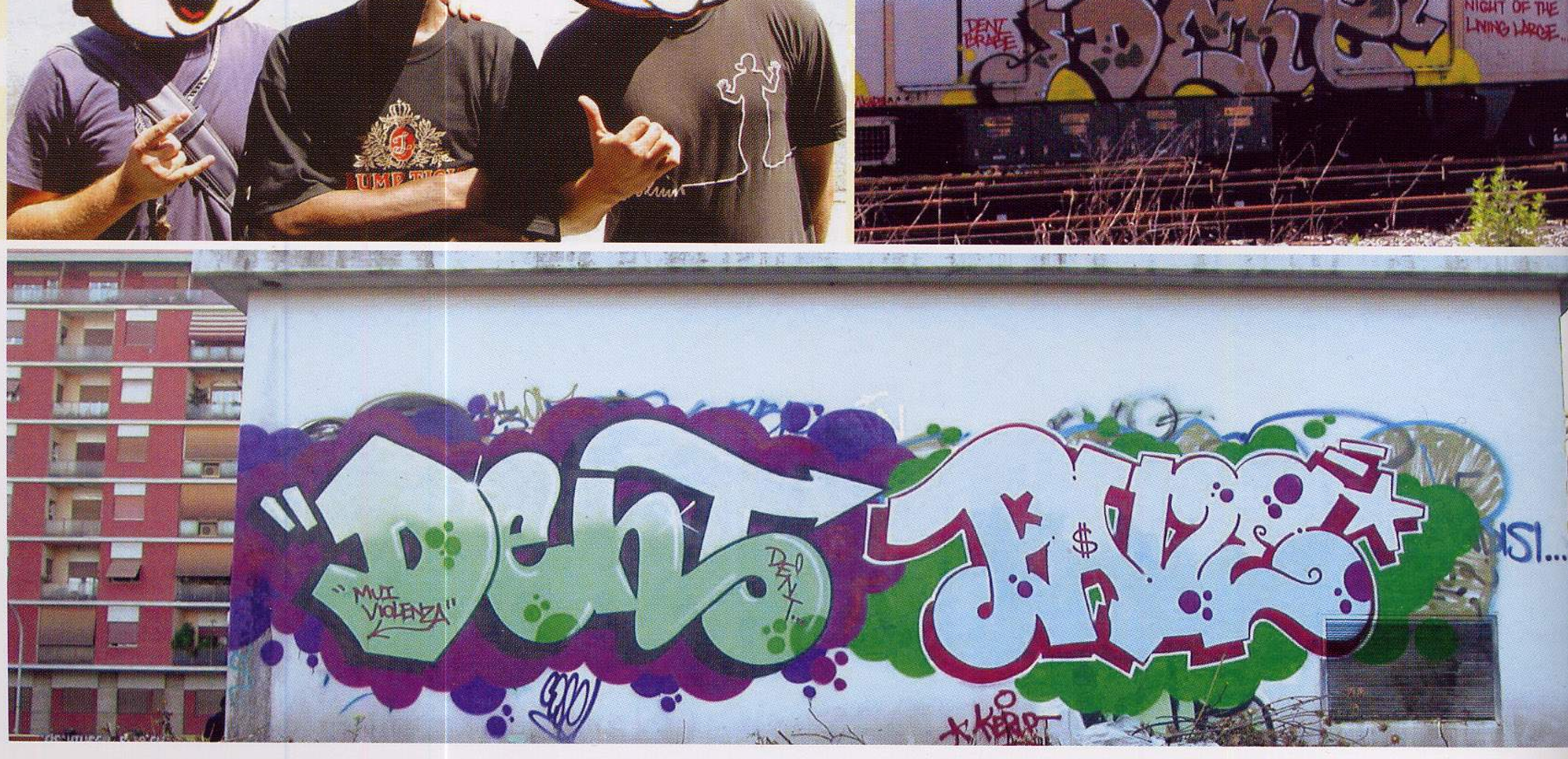
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BOUNTY HUNTERS

→ YOU HAVE ALL BEEN AROUND FOR QUITE A LONG TIME. SINCE THE EARLY DAYS HAVE YOU NOTICED A CHANGE IN THE FOCUS AND DIRECTION OF GRAFF CULTURE?

Mistery: There was initially a lot of New York influence in the early days due to Subway Art etc. Most pieces had backgrounds and characters, even panels and tracksides did. Later we started to get influenced by Europe and our own local kings that took graff into heaps of different directions. We've always tried to break new ground in our pieces but always maintain the original bboy funk.

Jesta: Back in the early 80's we were all watching Future Art Beat Productions, we took our lead from them. They were miles ahead in style and skill. [We were] scanning Subway Art and Style Wars, so everything tended to look similar towards 1986 and 87'. Everyone was just learning I guess, creatively biting, hehehehe! I think the biggest changes came in the late 90's with what had been going on in Europe. They broke away from the New York style and made things more individual. Where as we were trying to find ourselves I think? Now with so many heads into design, its changed graff again. Its not solely hip hop expressive, but more urban and personal, but you'll always have your traditionalists who will do letters and characters in that Bboy style, as long as the balance is kept, its all good!

Chez: Writers are in a melting pot at the moment with graff getting bigger and more mainstream. What with the legals, commissions and graphic design aspects there's writers that remain 'purists', those that ride in between and those that go a whole new direction. Don't get me wrong graff elements have, should and will continue to remain the same but the focus in a writers actual art integrity is definately broadening with some writers finding other media outlets. Being an artistic culture the boundaries will always be pushed and the 'writer mentality' of fame, will make them want to take their name wherever they can.

→ YOU STILL PAINT VERY REGULARLY. HOW HAVE YOU MANAGED TO MAINTAIN THAT INITIAL PASSION YOU HAD WHEN ORIGINALLY GETTING INTO GRAFF?

Mistery: Chez and I are fortunate that we do this pretty much full time, but even if I wasn't working in related fields I would still carry the bug, which compels me to paint. Sometimes we stay for periods in Fiji and I draw a lot but I'm still always hanging to rock a wall.

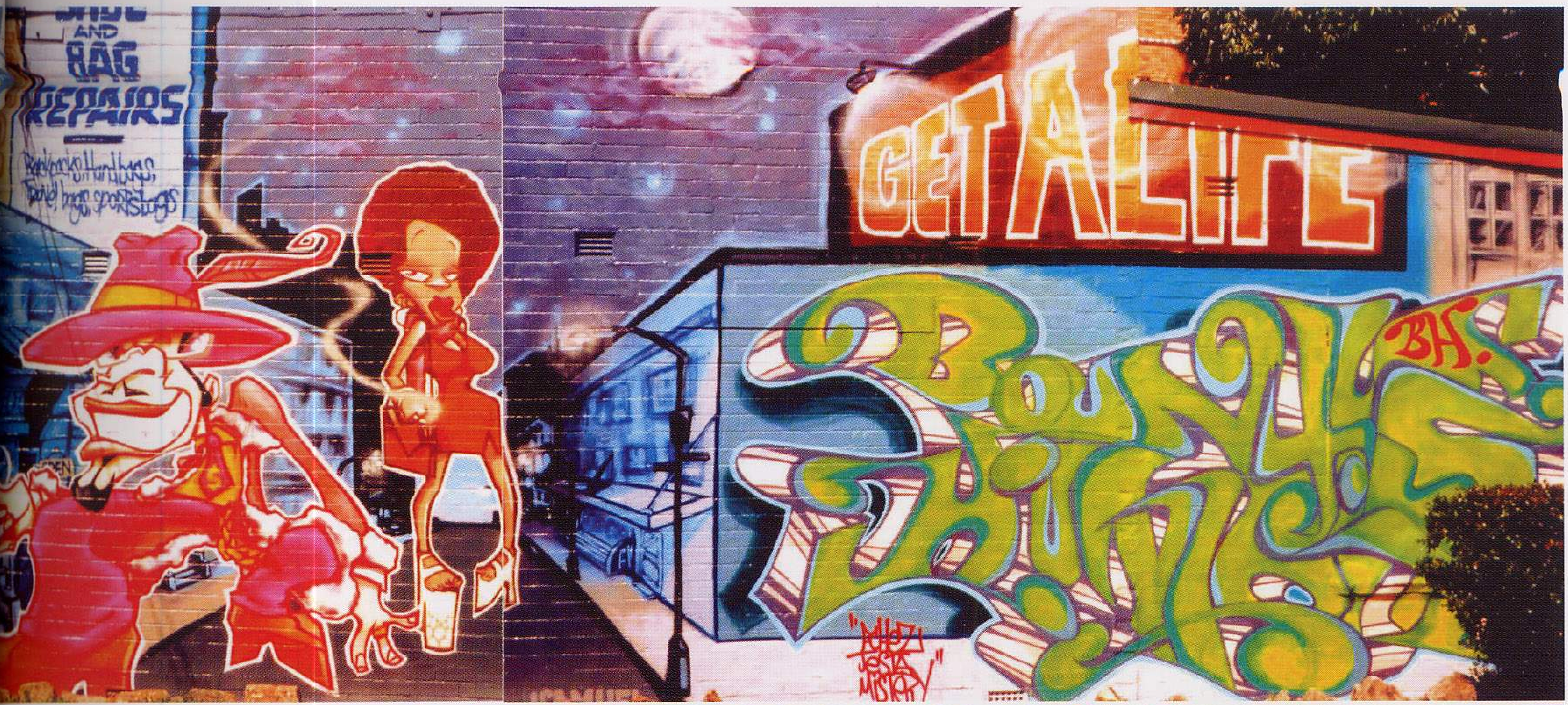
Jesta: Now its just a part of me, as aside from something I just do! Graff's just one medium to my many needs to paint whether in oils or whatever. I need to do it these days. If youre not creative positive in life then what the hell are we doing? What is the se or purpose to life? If I don't paint for some time I literally beco depressive and my wife can't stand me. She will say get out of house. Go and paint!

Chez: It's not something I have to maintain it just is. I guess I'm s trying to improve on my graff so that compels me.

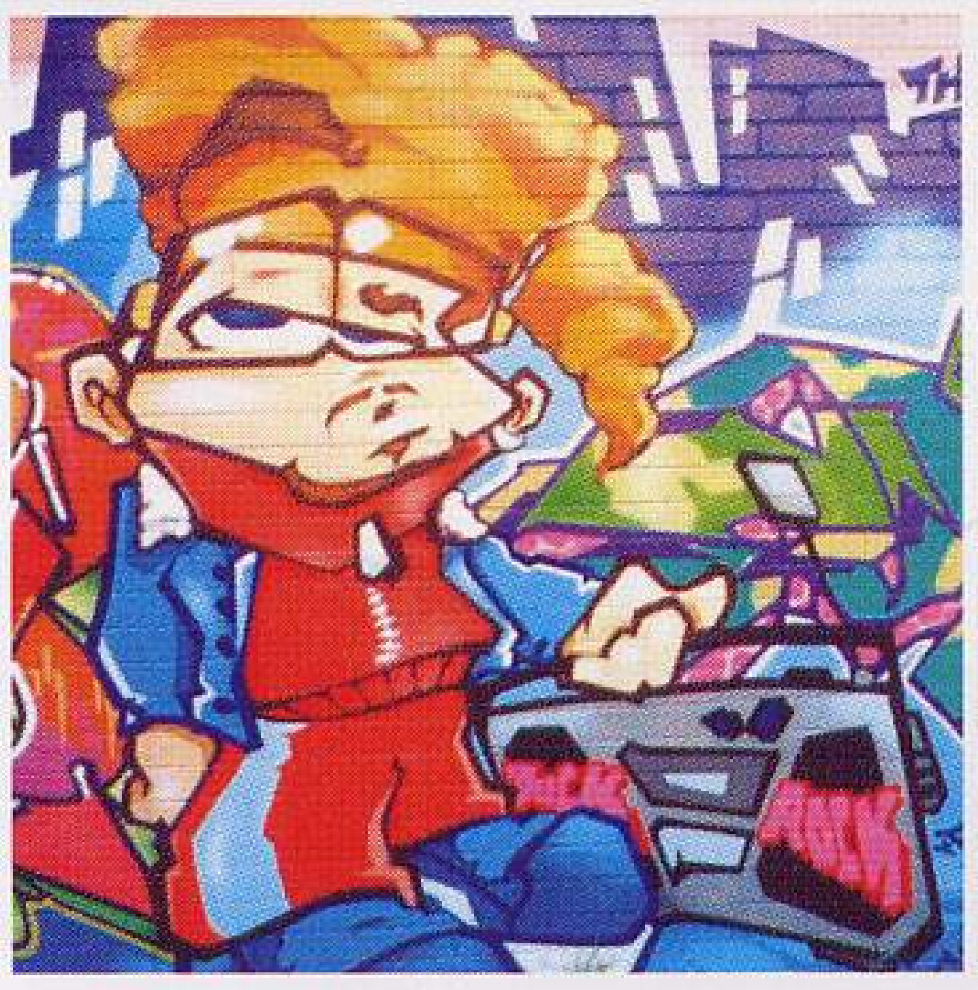
→ WITHIN HIP HOP IT IS A COMMON CONCEPT THAT THERE ARE FOUR ELEME [GRAFF, DJING, BREAKING AND EMCEEING]. HOW DO YOU FEEL ABOUT THE CONCEPT EXTRA ELEMENTS BEING INTRODUCED SUCH AS STREET ENTREPRENEURIALISM STREET FASHION?

Mistery: Well the way I got into hip hop was based on the fo element theory. My generation dabbled in pretty much everything hop and you can still tell from a lot of old schoolers who still bre MC, DJ and graff. However I know that these are just bas breakdowns of an exhaustive culture. Beatboxing, beat production are all included there as well. I think you're clutching at straws whe you try to add hustling as a part of HipHop. That's been around f much longer than this culture. Street fashion etc; well it's related b I don't think it needs to be pigeon holed as another distinct element mean even looking back to the beginning, graff predates the othe elements and locking was going on in different areas independent the rest.

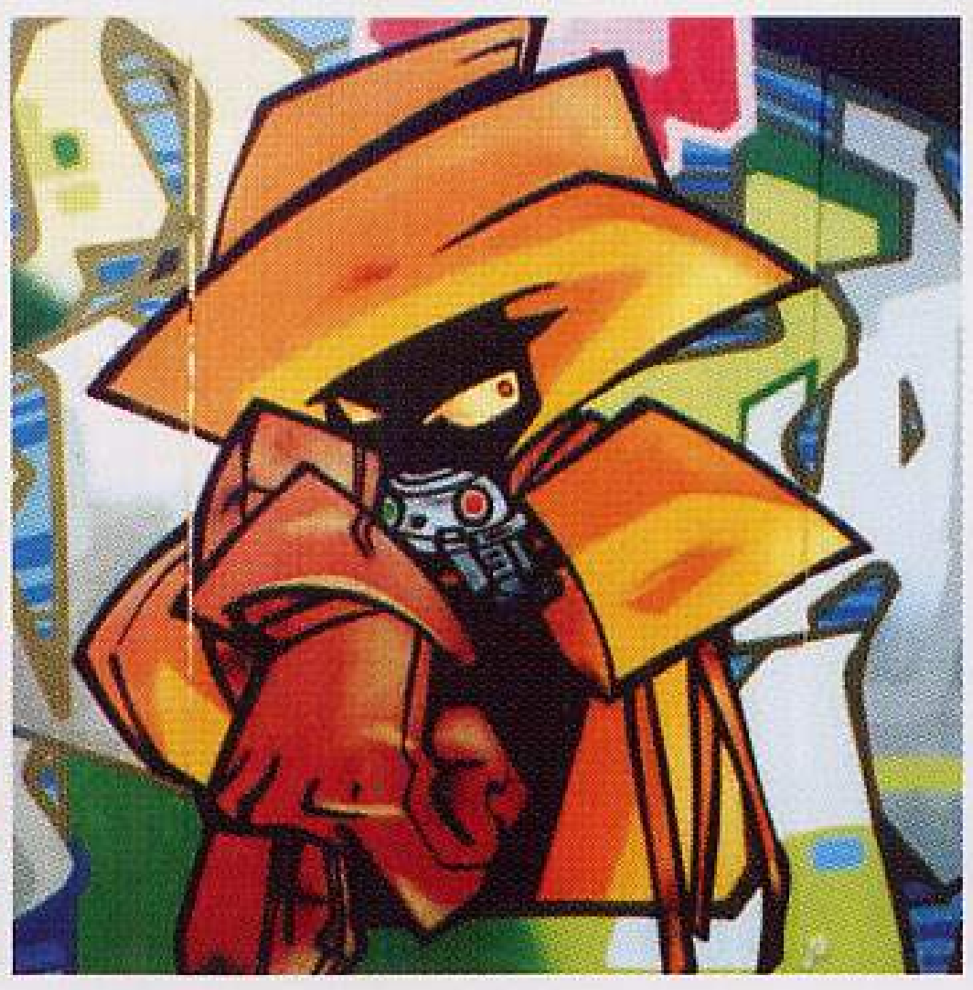
Jesta: Just because KRS One said it, doesn't make it law. He isn't m leader, so I don't adhere to his opinions. The elements are just a wa of explaining things to heads that maybe don't understand what its a about. I think the raw and exciting elements that are found in practicin hip hop expression is in fear of being lost because of th compartmentalising of life. Damn, back in the day you just went a breaked, bombed, stuffed up your sister's records cause you want to figure out how to scratch. There was no concept of the elemen When you have structure like this, you have people telling you th this and that isn't hip hop, when hip hop was and should remain wh you make it. An image and a style has been overly cultivated now b it wasn't always that way. None of my mates in 1983 had Adidas. wore Volley's and Kt 26's but we were breaking everyday. Did th make us lesser? Hell no, coz no one gave a thought to what were wearing, just what moves you were doing. Until Rock Stea



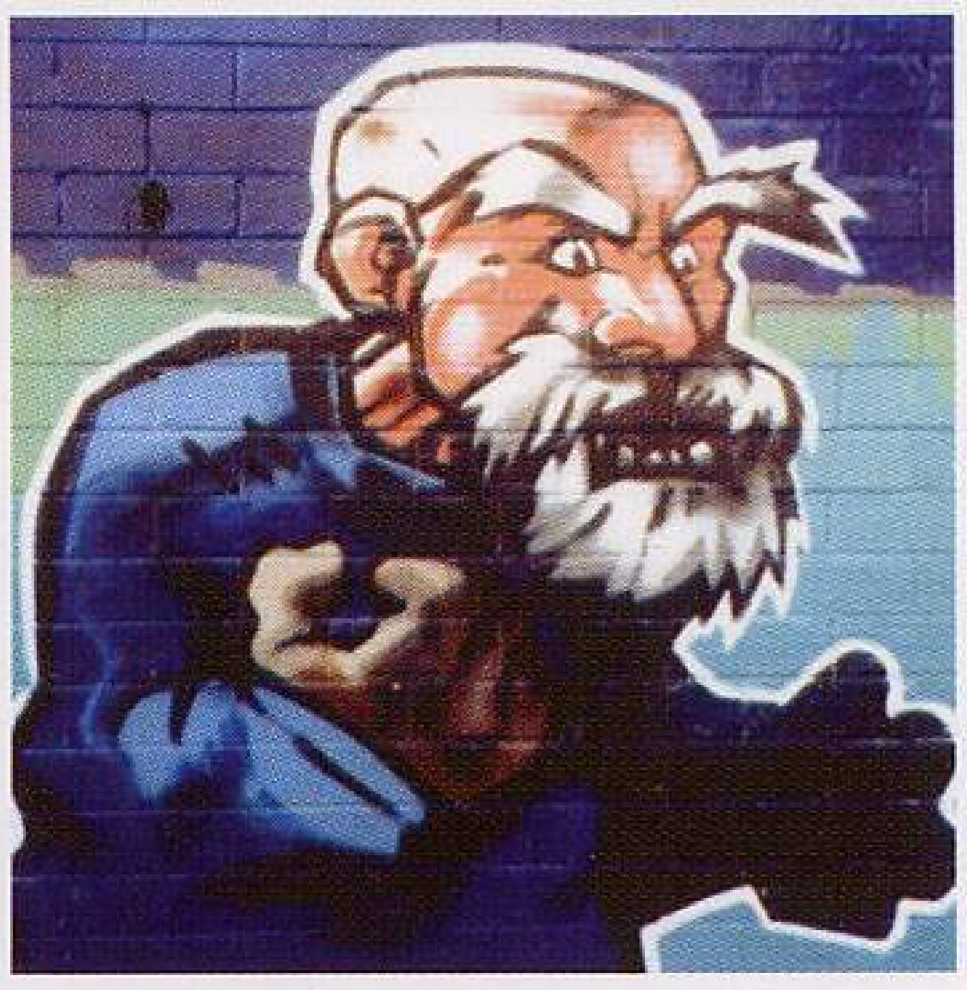
→ MISTERY . CHEZ . JESTA (Sydney)



→ MISTERY



→ CHEZ



→ JESTA

Crew come out with those jump suits, then everybody wanted to dress smart. If you can make money through hip hop, then you are one of the lucky ones and I say more power to ya. Entrepreneurialism ain't hip hop, just some crazy mixed up socialist/capitalistic bent of KRS One. I dig his beats and he's out lasted most, but man he can sure be confusing.

Chez: The more hip hop is defined into what it has to be and look like, it will ultimately turn it into a stereotype with no room for uniqueness or individuality. We'd all become hip hop clones. I know writers that don't speak 'street language' or sport the latest threadz and it's all good because there's still room in the four elements to be yourself.

→ IN TODAYS ENVIRONMENT WE ARE IN A POSITION WHERE YOU CAN PROFIT FROM HIP HOP/ GRAFFITI AND STILL MAKE A POSITIVE CONTRIBUTION. WHERE DOES THE LINE FALL BETWEEN TAKING ADVANTAGE AND CONTRIBUTING TO THE CULTURE?

Mistery: If you do something that you're good at and make money from it I don't think there's a problem. But if you only do it for money and never do it purely for the love I think you've missed the point. I think it's much better having people who understand the culture as the representatives to the mainstream society than people who treat the culture with tokenistic disregard.

Jesta: Simple, if you like hip hop and are passionate about it, why not make a bit of cash from what you love. Your motives are right. If you don't dig hip hop, though see its financial potential through its commercialisation then you are a cultural thief and that kind of person does it a disservice and harm and usually exploits the people who are practicing the culture. Thats what I think the difference is. At the end of the day if we didn't make money from hip hop, we'd still be down with it, coz as much as we have to pay bills and put food on the table, we were in hip hop before money was even a reality! If we don't then some one who doesn't respect it will.

Chez: Ditto.

→ MANY WOULD SAY THAT THE CULTURE ISNT AS VIOLENT AS IT ONCE WAS. WHAT IMPACT DO YOU FEEL THIS HAS?

Mistery: I believe hip hop has always been about passion, no matter what form that takes. It's about soul and funk. Sometimes it brings things to a boil. Sometimes it boils over. Glorifying false bravado is where I think the danger lies. People believe the lies and base their life on it. I've seen the violence meter go up and down and at times I've been part of it. In retrospect I think it may have deterred some people that may have been a real asset to the furthering of the culture as a whole.

Jesta: Violence has always been there. I think its more prevalent these days. More people, more incidents and perhaps the outcomes are more severe. Which is immensely sad, because that's what made me leave the scene back in the late 80's. I just wanted to positively practice hip hop, breaking and painting. I think people have an unbalanced view to street culture. Just because its street doesn't mean its violent. In America originally the idea was to use hip hop as a way out of the harsh environment of the ghetto. Now all we want to do is glorify this negativity instead of rise above it. We feed our egos and develop pride, rather than be humble and positive. Lets be honest the hip hop categories on music award shows do not represent hip hop. All they do is reward negative values, over emphasis on wealth, sexuality and wack beats, from wack producers. Seriously who would you vote for P Diddy or Premier? Creativity, the word it self denotes positivity, this then is how we should express hip hop.

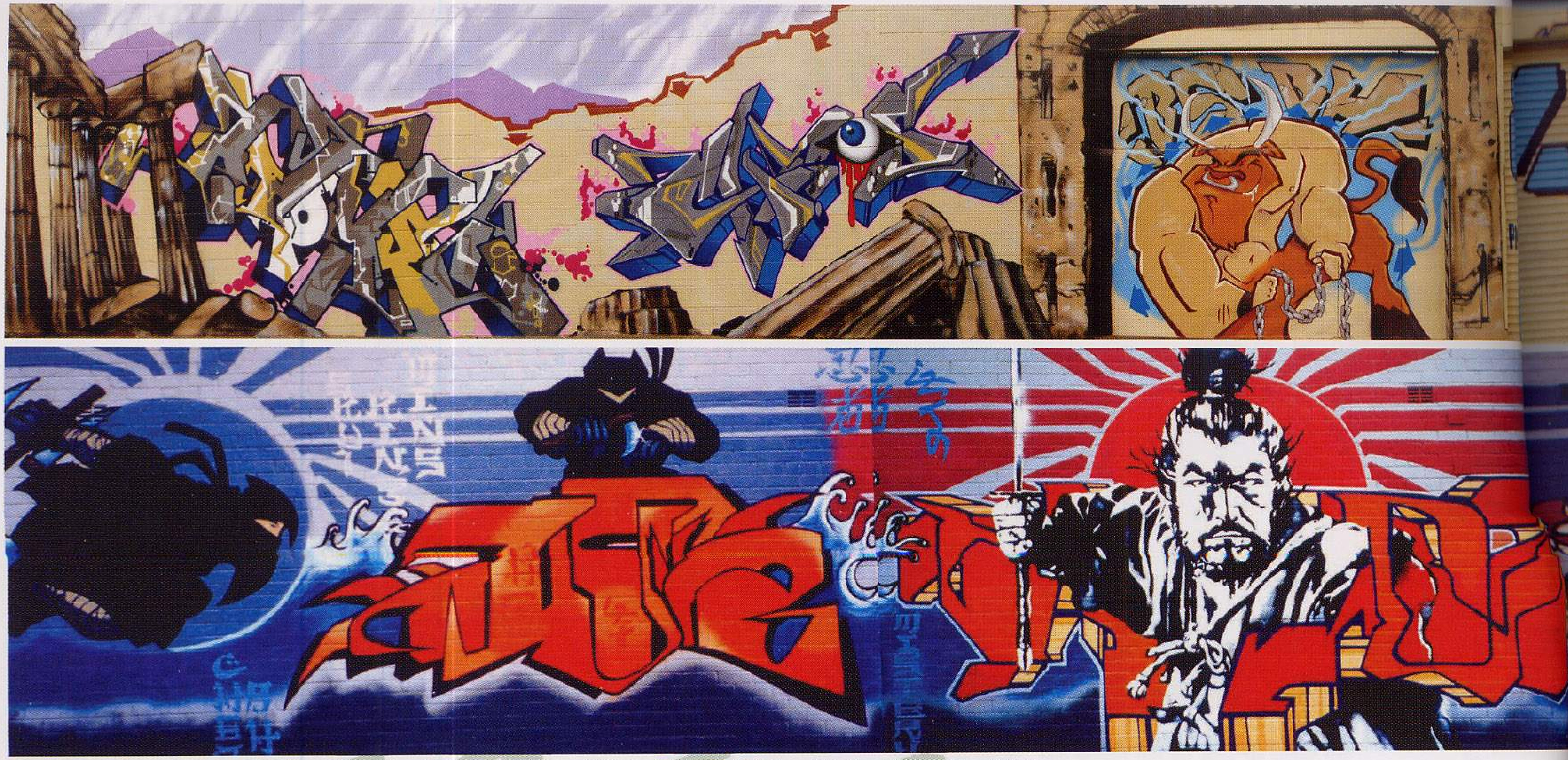
Chez: It opens the door to artists whose stuff we may never have had the opportunity to check out. Lots of guys that don't run with the town tuffies can come out and play.

→ AS A CREW HAVE YOU EVER HAD ANY SERIOUS BEEF TO DEAL WITH?

Mistery: As BH we've been fairly fortunate. A few punks might bitch behind our backs but as a whole we've managed to steer clear of most stuff. We pretty much keep to ourselves and try not to be too opinionated or get involved in other peoples politics. Sometimes you get linked to something by association or maybe some little kid without a clue might write on your piece but overall we get on with most people. Back in the days I had more beef but I had a huge crew of dudes and handled things a little different then.

Jesta: There's always someone who doesn't like the way you do things, they go over you. I haven't got time for it, so I try not to dwell on it. I'm 33 now. Lifes too short. I'd rather we work out the issue at hand and paint a wall together.

Chez: Nothing serious enough to keep me shaking my fist. Just more of an annoying buzz like a mosquito that needs to be squished.



(UPPER ROW) → ATOME . BRICK . MISTERY . UNIQUE . CHEZ . JESTA (LOWER ROW) → CHEZ . MISTERY . JESTA

→ TELL US ABOUT THE OTHER CREWS THAT YOU ARE IN?

Mistery: My first breaking/ graff crew was Street Fleet out in Bankstown but when I moved to the city I hooked up with Big Time Crime, Rock City Funk, IBS, Soul Brothers and Super Starz. I later formed Brethren and am now also a member of 21st Century.

Jesta: Back in the day it was common to be in many crews. I was in Black Connection, IBS, Def Crew, FDS etc. Now I'm a one crew kind of guy: Bounty Hunterz!

Chez: The Grand Royal Arch of Freemasonry, Illuminati, Al-Qaeda, just kidding...or am I?

→ YOU ALL SEEM TO BE VERY TALENTED IN THE AREA OF CHARACTERS. HOW DO YOU FEEL ABOUT LETTERS? IS THERE A PREFERENCE OR PARTICULAR IMPORTANCE PLACED ON EITHER?

Mistery: Graff is about lettering. I'm always pushing my letters. A lot of our commissions demand characters and backgrounds etc. We're fortunate that all of us are versatile and can rock whatever. We like doing productions and characters can serve to bring it all together and unite the design.

Jesta: Graff is primarily and traditionally about the letter form. Its just that over time my like for characters, realism and backgrounds has over taken my need to paint letters. I just hate repetition and I don't get a kick out of writing Jesta on a wall all the time anymore.

Chez: Letters are the primary artform and characters come in second. Although together they make a killer combo.

→ YOU MAINLY PAINT COMMISSION/ LEGAL WALLS. HAVE YOU EVER HAD ANY RUN INS WITH THE LAW?

Mistery: That hasn't always been the case. I've more than served my time paying dues. I've had numerous chases, been taken in, but have never formally been charged. Dudes in my previous crews got locked up and Sergeant Snow, the old Graff Task Force boss, rang my house a few times. I was under surveillance and my brother got done a times for graff, but I'm free of any record. Now I've been tryin hook up legal stuff for us and other writers.

Jesta: Plenty, even with legals. With the amount of hassle you g understand why people just do illegals. We are a crew in our we still get treated like some Teenage Mutant Ninja Turtles. Graff come along way, but public opinion is a bit slower.

Chez: Yeah mainly assassins and snipers.

→ SO YOU GUYS ARE ALL STAR WARS NERDS HUH? CAN YOU TELL US SOMET REALLY GEEKY TO DO WITH YOUR INVOLVEMENT WITH STAR WARS?

Mistery: Chez and I used the Jedi Mind Trick to sneak into the and crew screening of Attack of the Clones.

Jesta: HHHmmm, my son and I used to fight over Star Wars figu He always wanted my ones, so in an effort to defend my Boba still mint in the box. I stored them all in a box for safe keeping.

Chez: Not nerds mate – 'connoisseurs'. I have Jedi powers and Mist runs with the Sith. Just go check out his 'so called' Ninjitsu trai class. Japanese martial art – I don't think so!

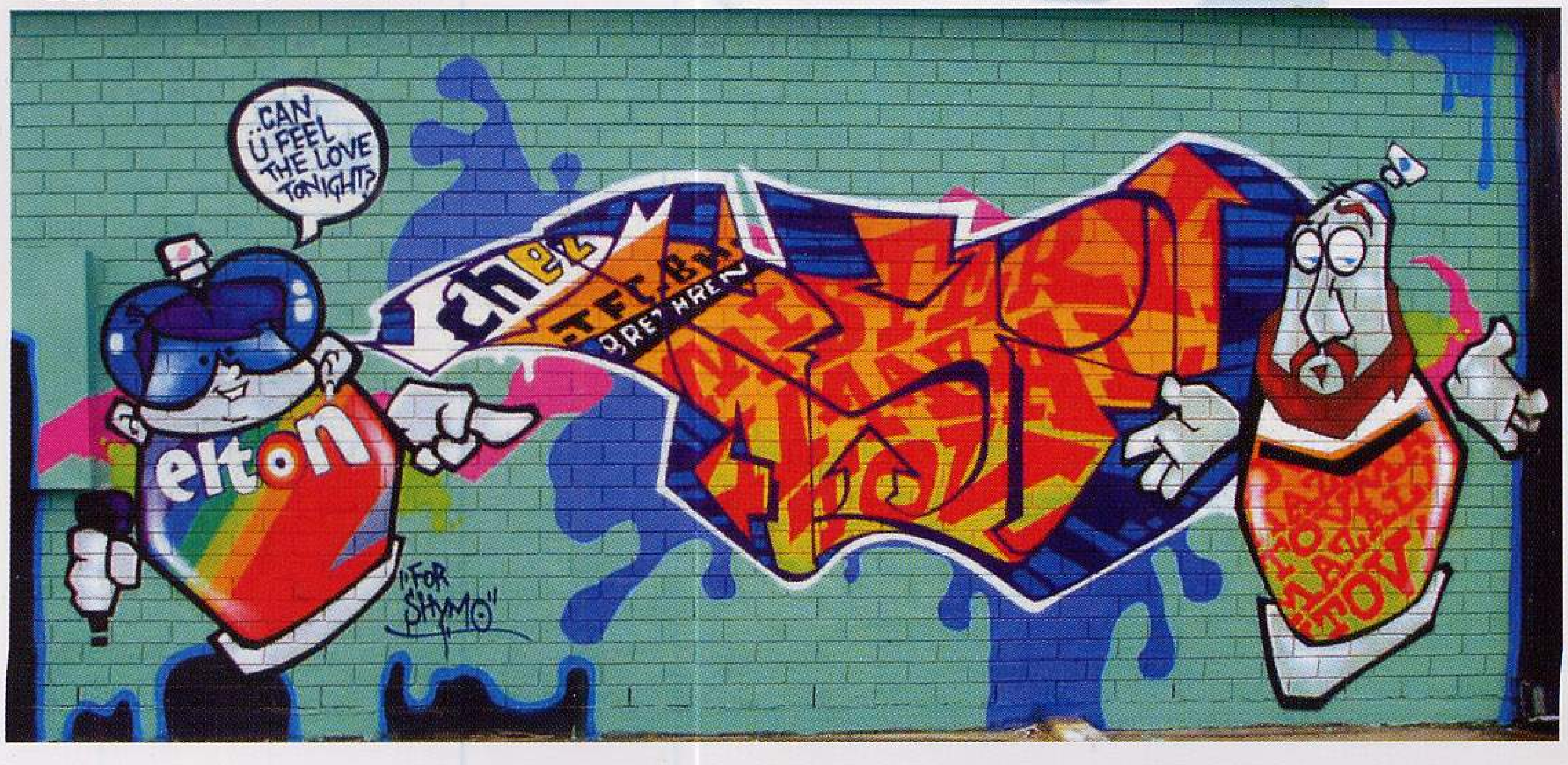
→ CHEZ, THE CLICHE PHRASE "GOOD FOR A GIRL" DOESN'T SEEM TO APPLY TO AS YOU HOLD YOUR OWN BESIDE THE BLOKES. DO YOU THINK THIS IS A REFLECT OF YOUR SKILL BEING ON PAR WITH YOUR MALE COUNTERPARTS WHICH MEANS T YOU DON'T HAVE TO RELY ON YOUR GENDER FOR RESPECT?

Chez: Thanks. I'm not really down with that phrase. It's about bein 'writer'. Gender should have nothing to do with your skill or wh you're at.

→ JESTA, YOU WORK AS A HIGH SCHOOL TEACHER. HOW HAS YOUR INVOLVEMENT W GRAFF CONTRIBUTED TO THE CLASSROOM?

Jesta: Well I've painted my classroom. These days kids just want to do their title pages or the school wants a few murals done. Oth than that I kind of keep it out of work. I rarely mention it? I have

→ BELTON JOHN BY MISTERY


CAN U FEEL THE LOVE TONIGHT?
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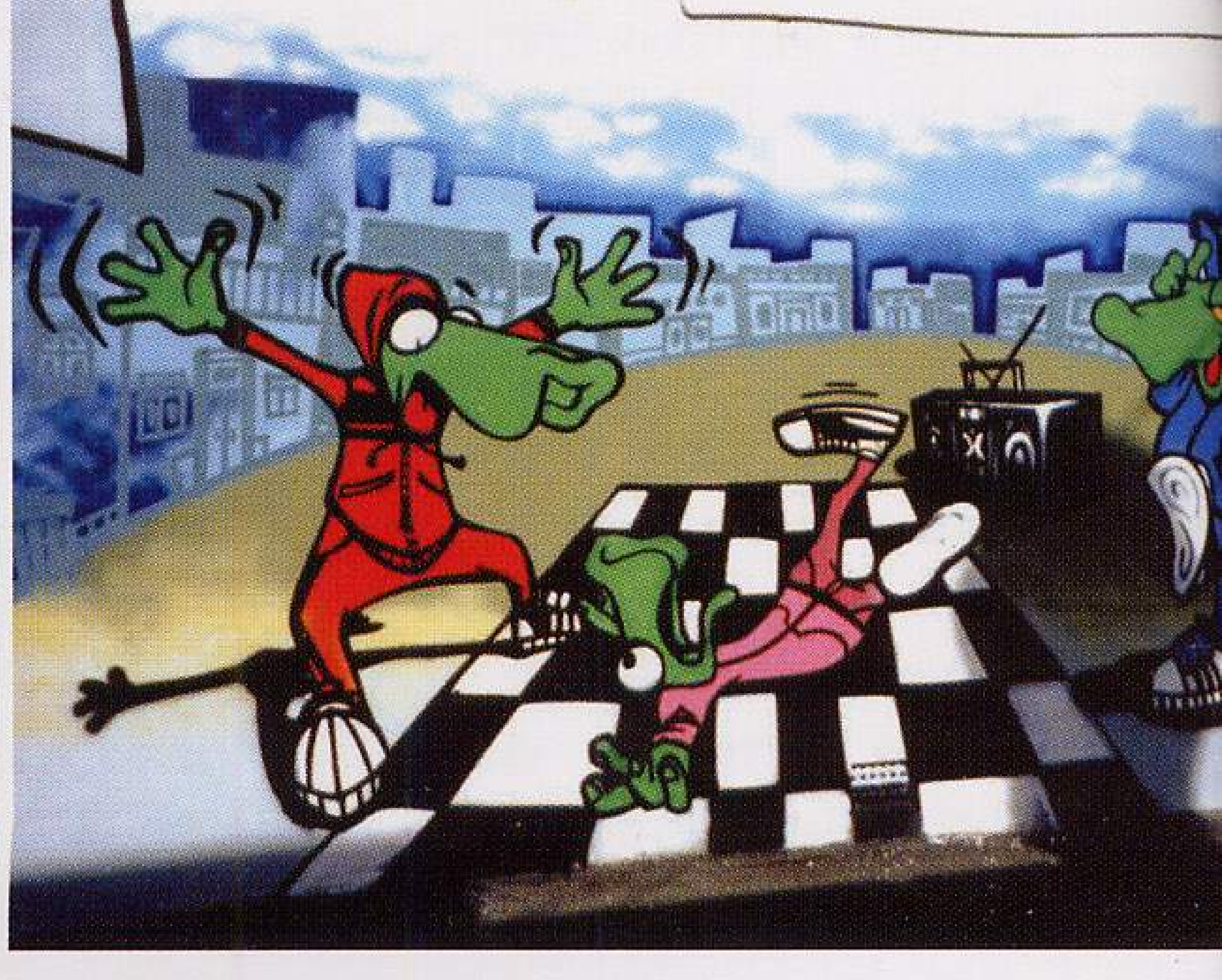
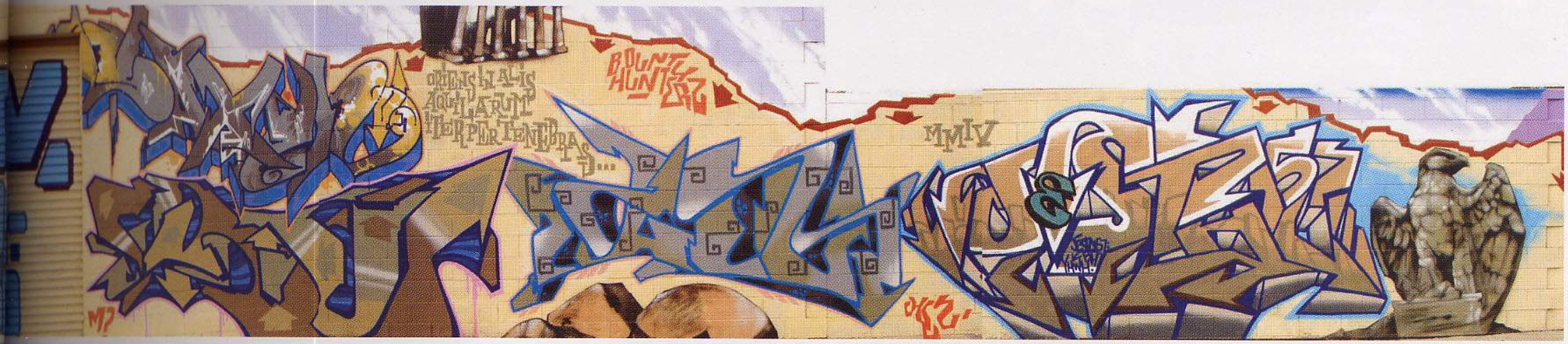
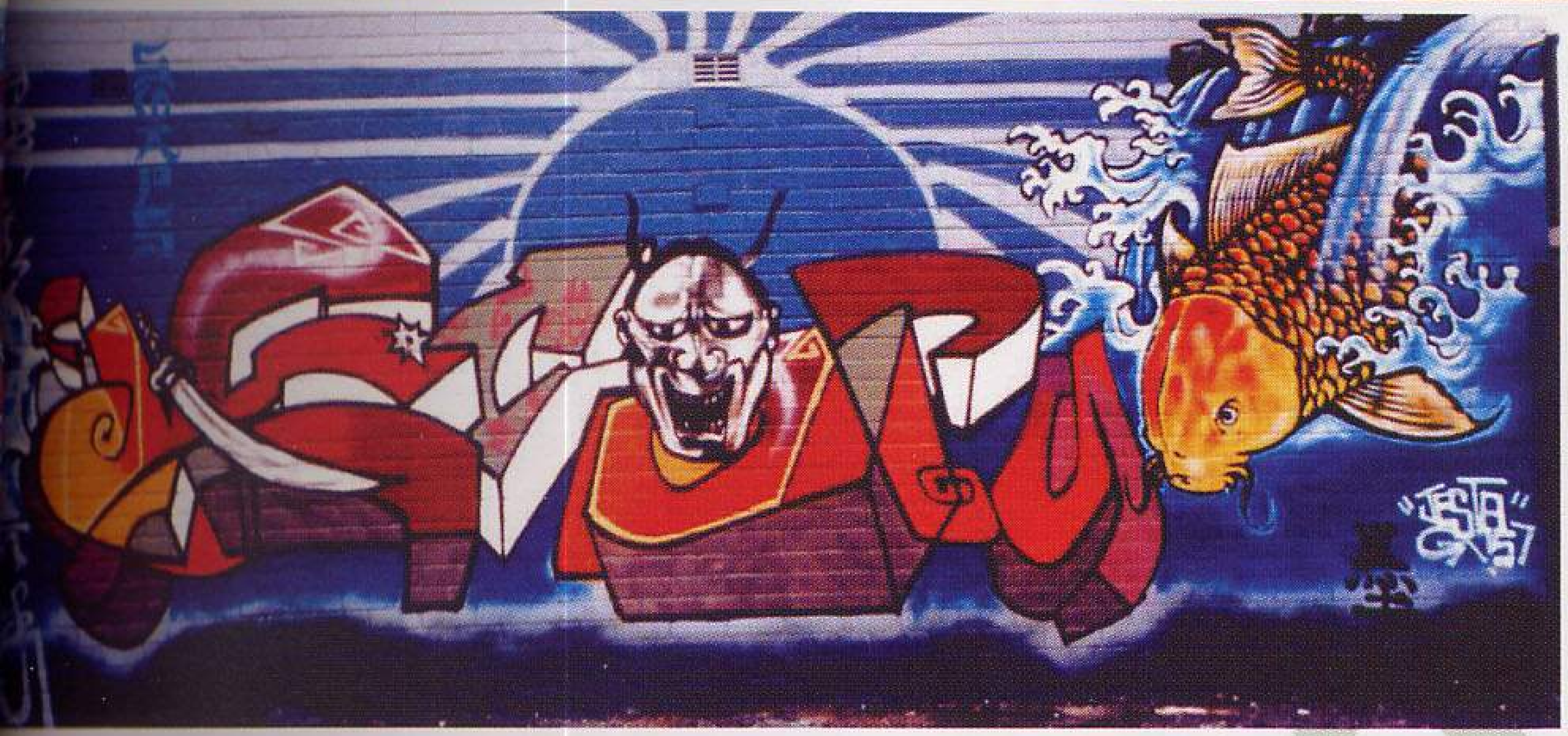
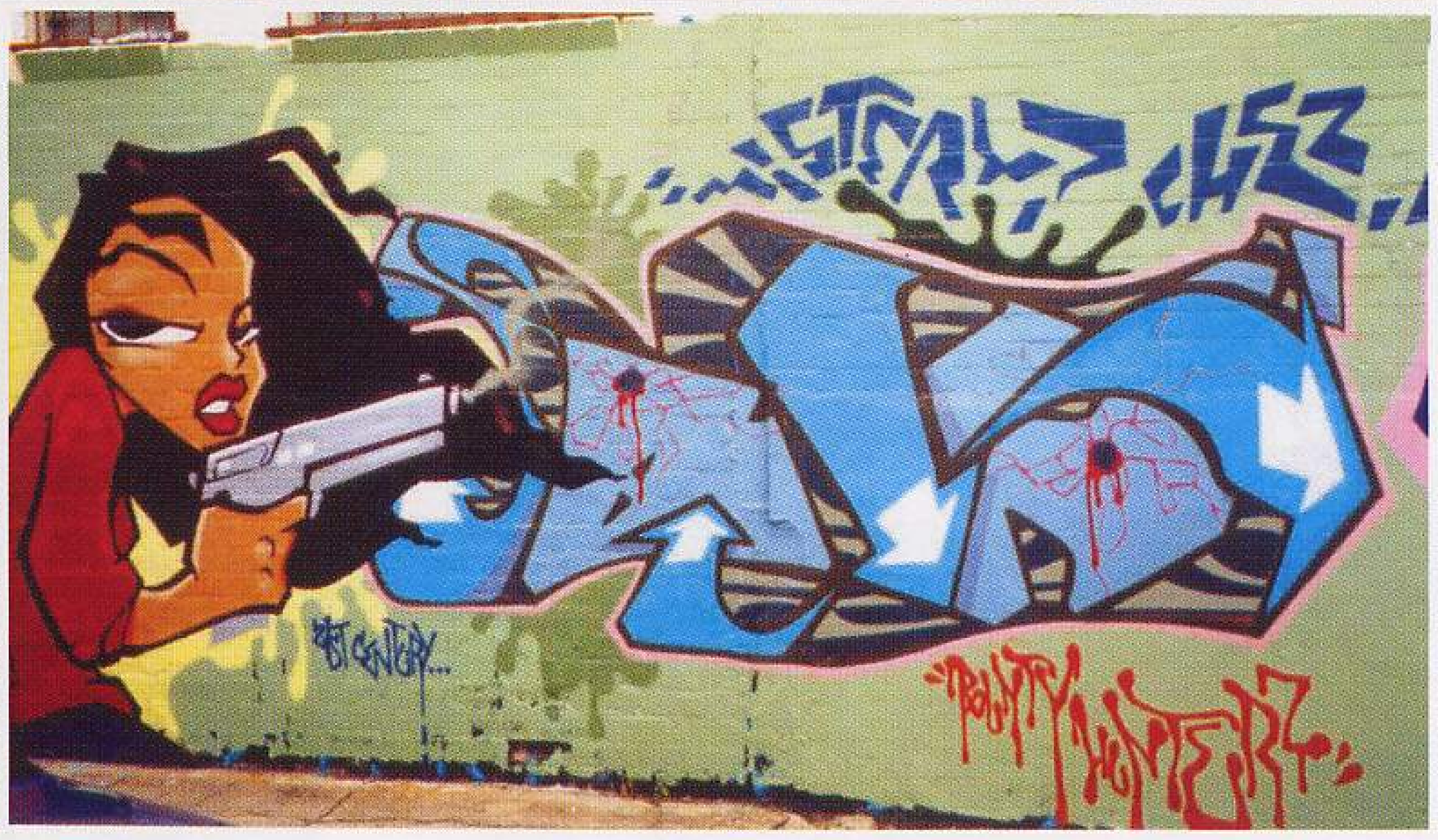
→ JESTA









→ MISTERY

had a writer in my school for over three years.

→ MISTERY, BRIEFLY TELL US ABOUT YOUR HIP HOP GROUP "BRETHREN"?

Mistery: Brethren is my music crew. It's made up of myself and Wizdm. We've been rocking since around 89 and we've just recently released our album Beyond Underground. It's a concept hip hop album with a Sci-Fi/ Fantasy type story line and is pretty much the first of it's kind. It also comes with a limited edition comic which explains the story more in depth. I drew it myself. Wiz helped with the story etc and Chez did all the layout and stuff.

→ WHO ARE THE FAVORITE ARTISTS THAT YOU HAVE WORKED WITH?

Mistery: I mainly like painting with my crew and close friends like Shime, Dash, Cab, Unique, Outlaw and that. Recently we've been doing some stuff with Days, Atome and Brick. I like painting with writers that don't leave me all the dirty work. There have been writers that I've seen for years and I've been lucky to collab with some like Futura, Mode2, Delta, Loomit, Can2, Shok1, and Darco. I still like painting with young and up and coming writers as well. But most of my stuff is usually done with just the Chezism.

Jesta: Not really into dropping names. I've painted with some really cool people, that's all.

Chez: Jesta, Mistery, Shime, Dayz, Unique, Spice, Fade, Darco, Sky189, etc all other writers with a wicked sense of humour. Basically friends that you can have a laugh with.

→ YOU HAVE DONE MURAL WORK FOR PEOPLE LIKE PLAYSTATION AND WONDER BRA. WHAT ARE THESE BIGGER COMPANIES LIKE TO WORK FOR?

Mistery: You've got to be patient as there's sometimes a lot of consultation and meetings. You've got to know the limits of artistic integrity and play the game. Sometimes we've gotten some easy ones like the Wonder Bra gig and the Crusty Demons tour where they just wanted us to drop tags and throw ups.

Jesta: They vary, some just say to go for it, others stipulate what they want in detail with no creative license at all.

Chez: Pretty cool. It's all run on a higher level of professionalism and certain criteria is expected but once you get the gist of what they're after it's all smooth sailing from there.

→ DO YOU EVER GET BURNT OUT AND FIND IT HARD TO GET CREATIVE, HOW DO YOU OVERCOME THIS?

Mistery: For sure, deadlines can sometimes give you writers block. I try and take inspiration from things around me. Once I get an idea I'm psyched to do it, most of the time.

Jesta: I play with my 3 kids, read a book, watch a dvd with my wife, dream of life under the sea.

Chez: I just keep on cause once I get out there I'm fine and if I'm having a hectic day my crew are there for me.

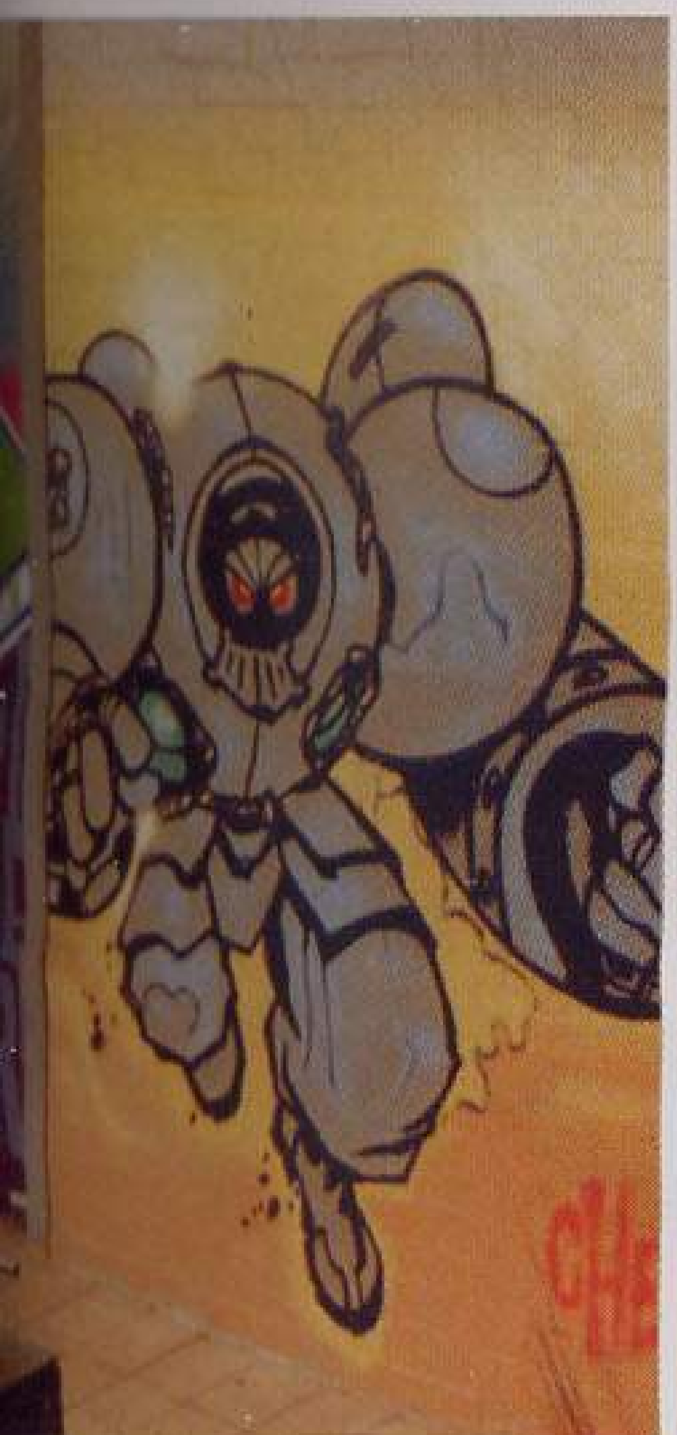
→ YOU PLACE AN EMPHASIS ON SPIRITUALITY WITHIN THE THEMES OF YOUR WORK, IS IT AN AIM TO EFFECT PEOPLE WITH YOUR ART?

Mistery: I believe all art has something spiritual if it's from the soul. I like my work to have depth and meaning that can affect people. Every piece has a message even it's just a name, that's saying 'Here I am, this is what I can do'. I try and vary my messages but spirituality is a message that has eternal ramifications.

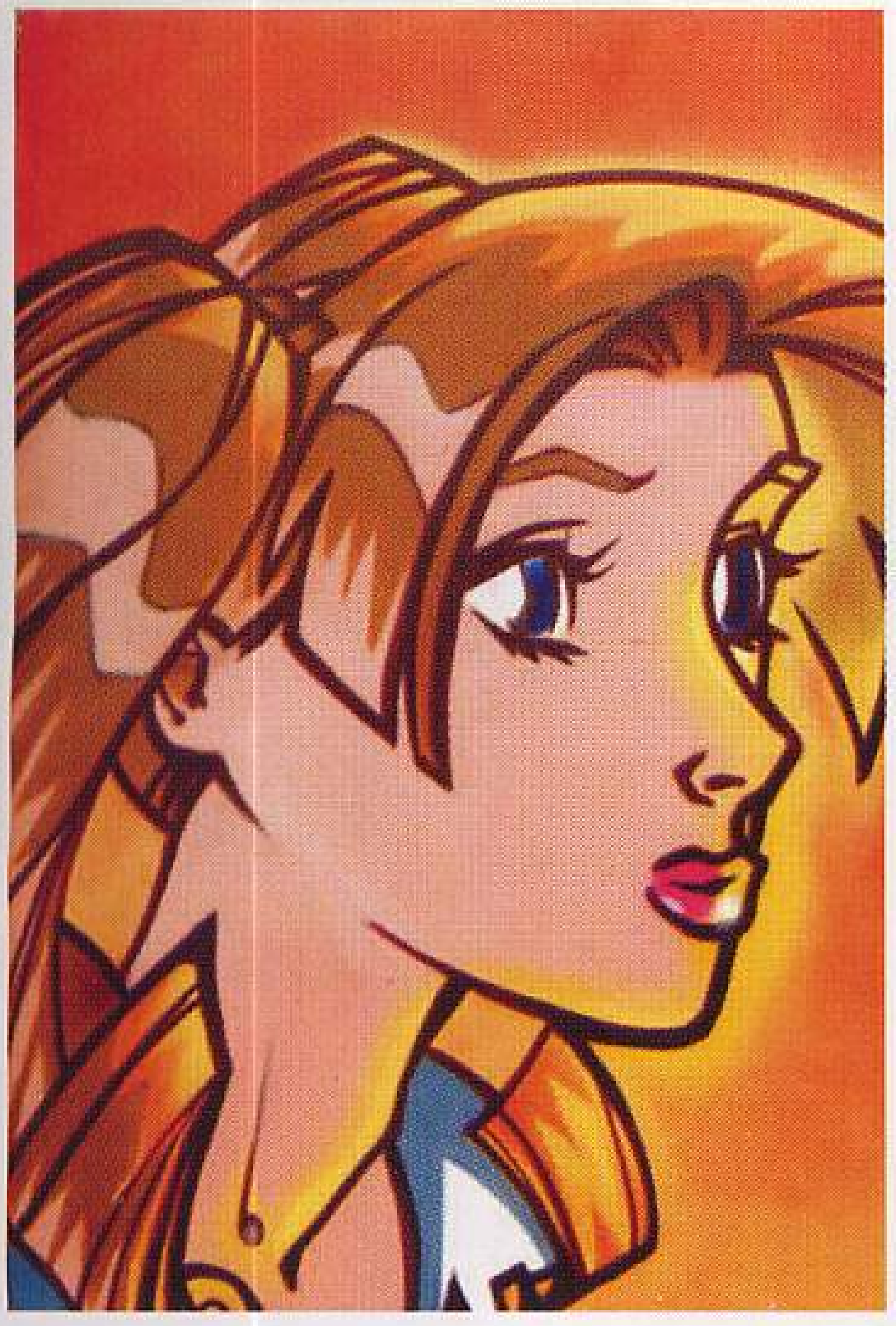
Jesta: Yes, though I would like my work to become more provocative. I like to think my work enhances the space its in, that if its not questioning or preaching something then its positive and appreciated by the public for simply what it is, art.

→ BESIDES "HIP HOP" RELATED INTERESTS, WHAT RECREATIONAL ACTIVITIES FILL YOUR SPARE TIME?

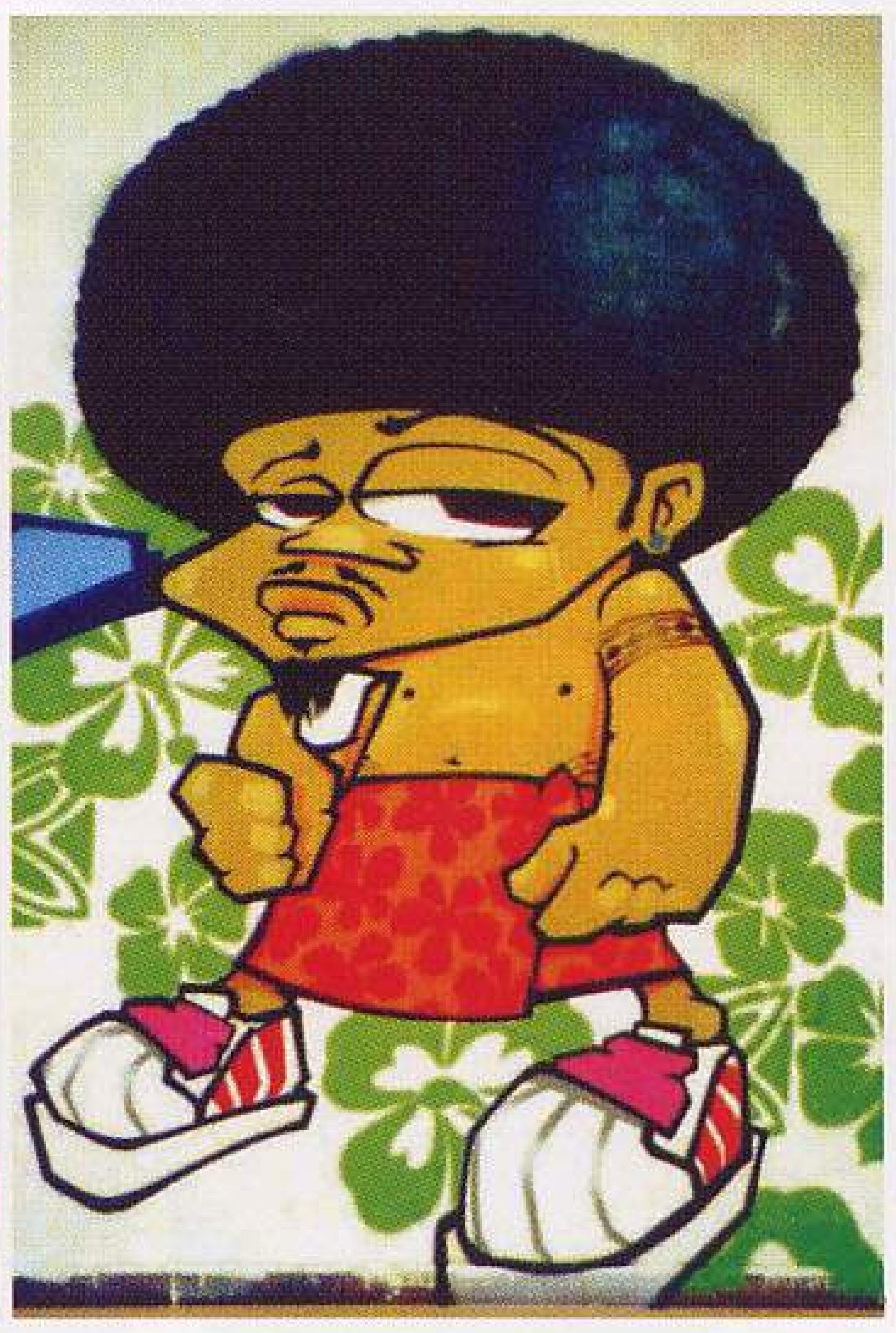
Mistery: I'm big time into martial arts. I was into it long before I got



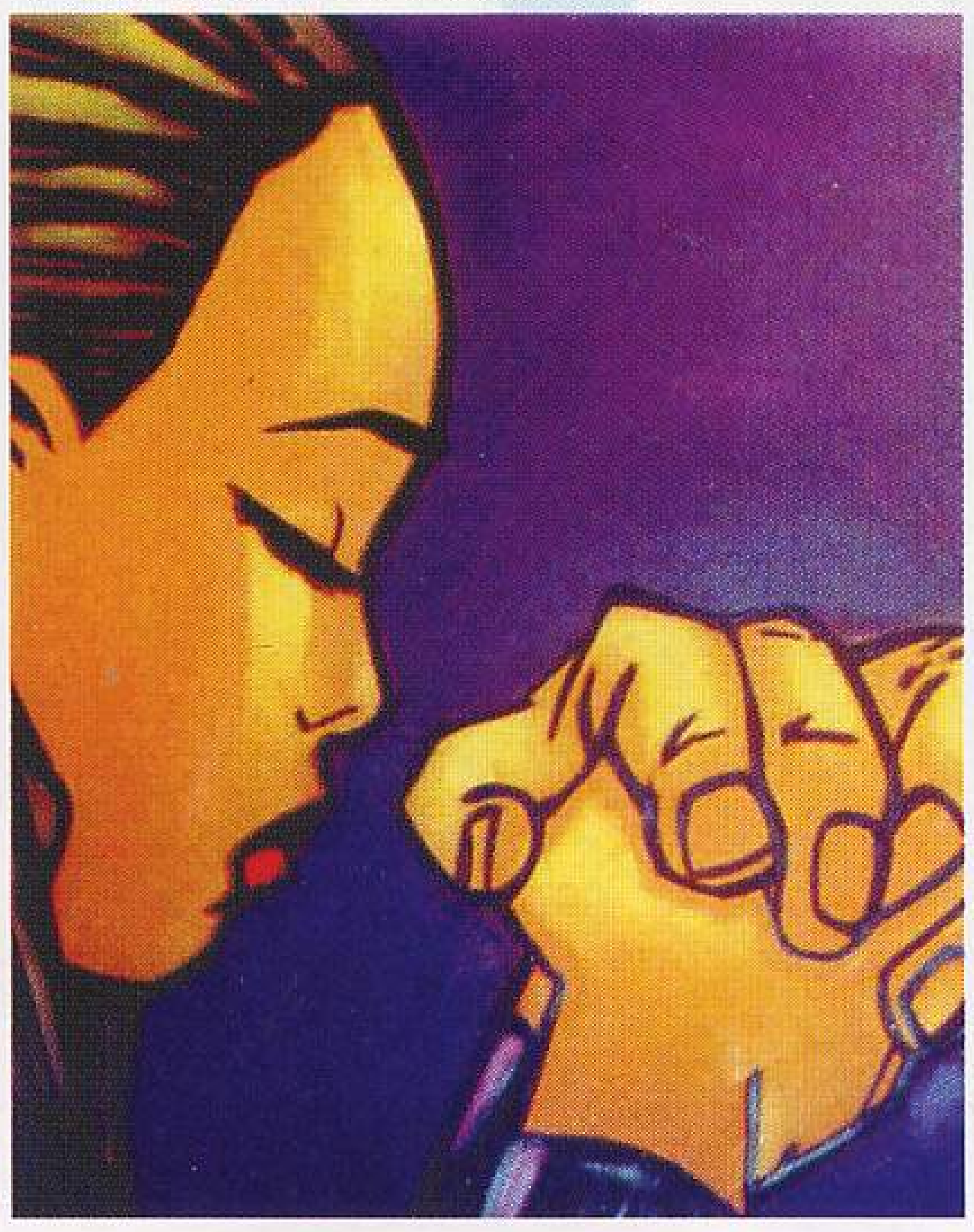
→ CHEZ



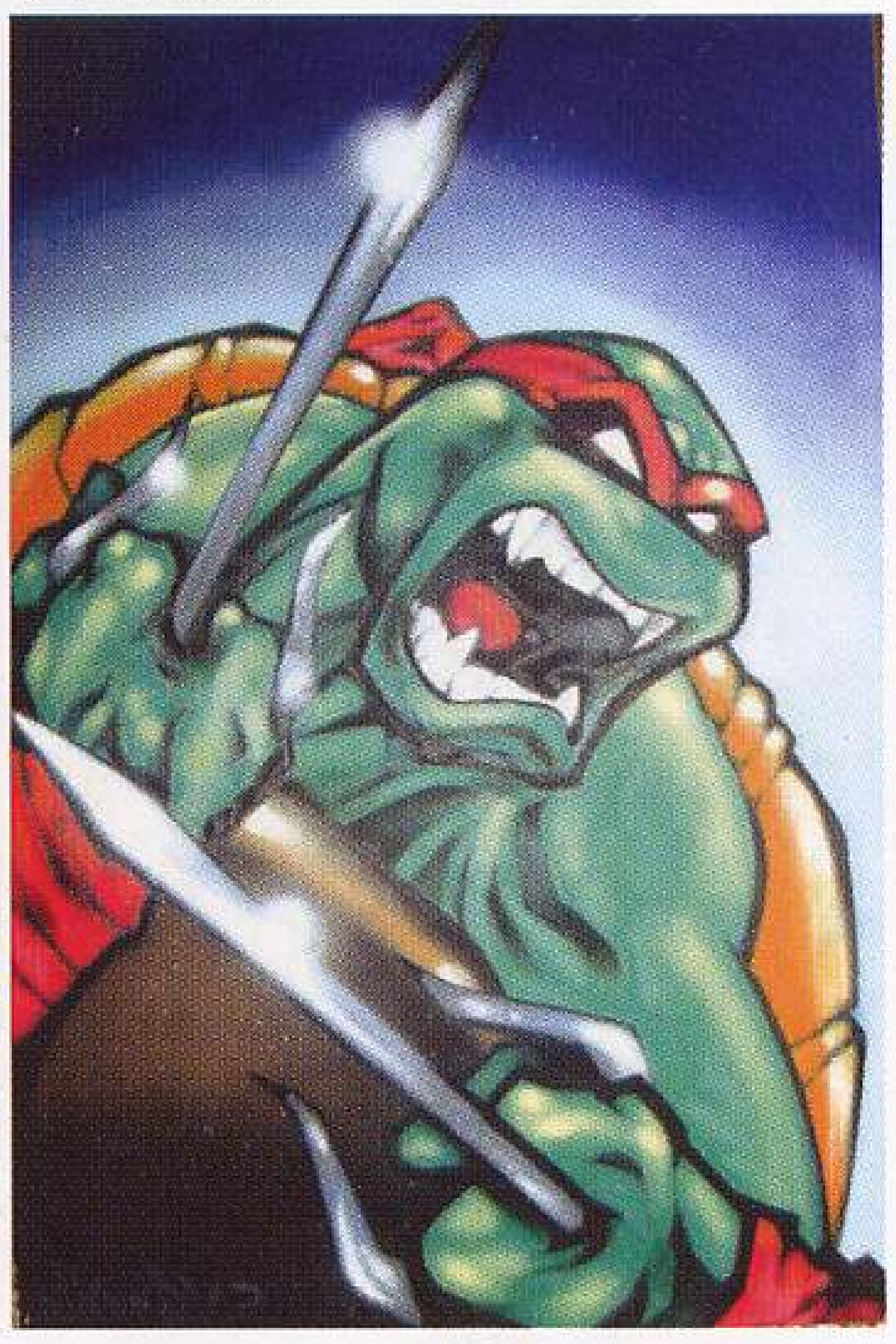
→ MISTERY

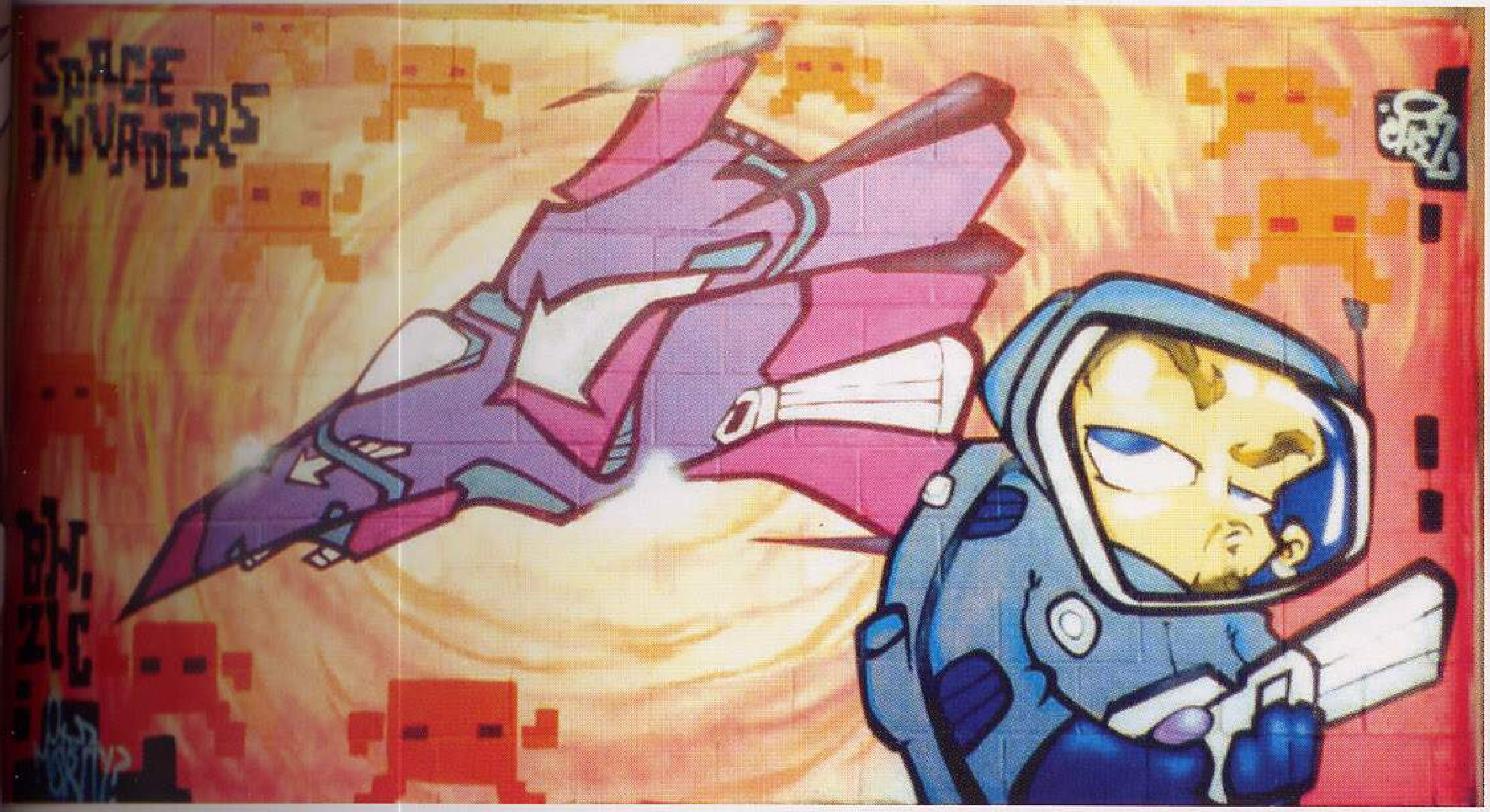


→ 'SOLITUDE' BY CHEZ

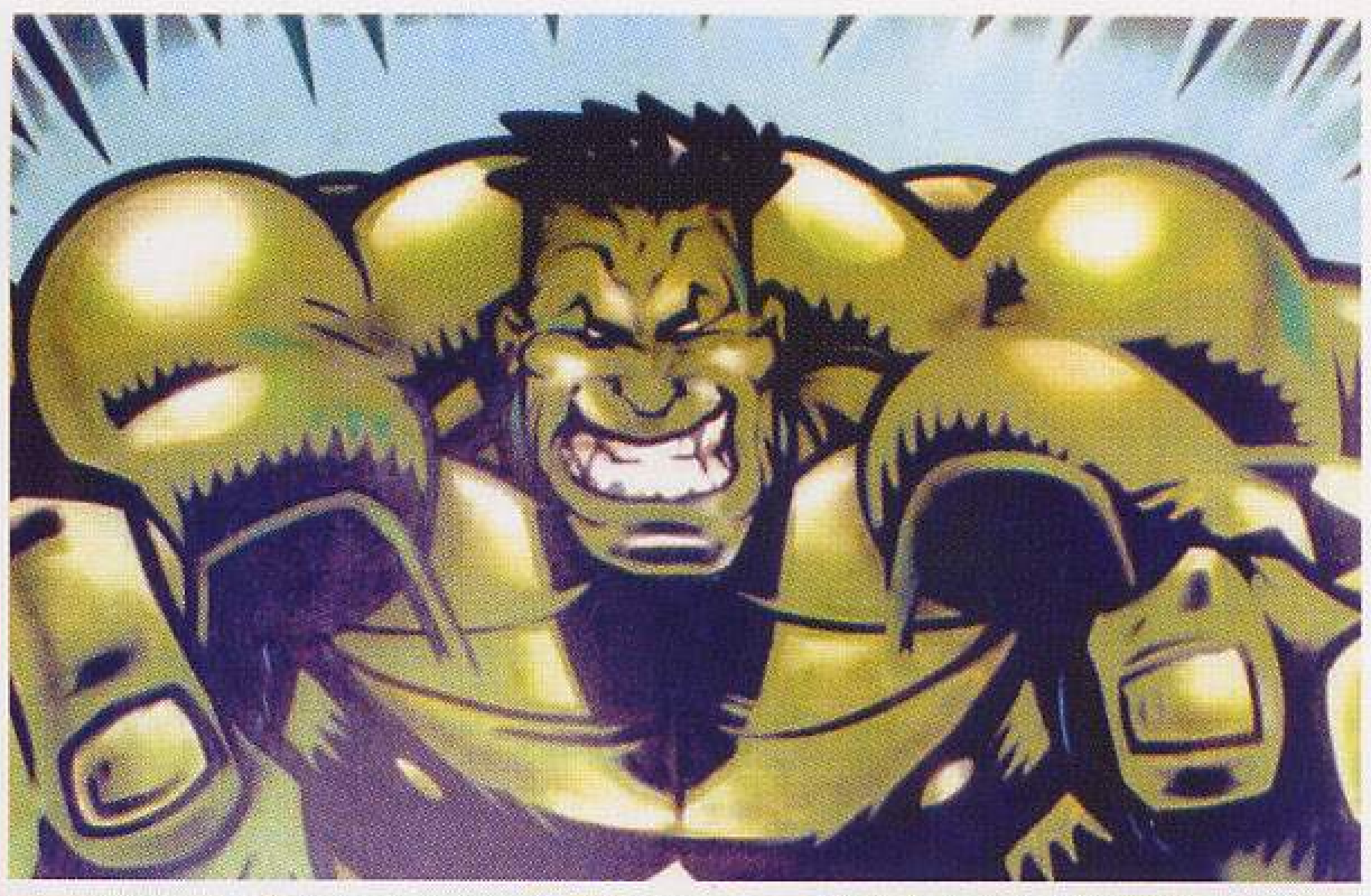


→ MISTERY

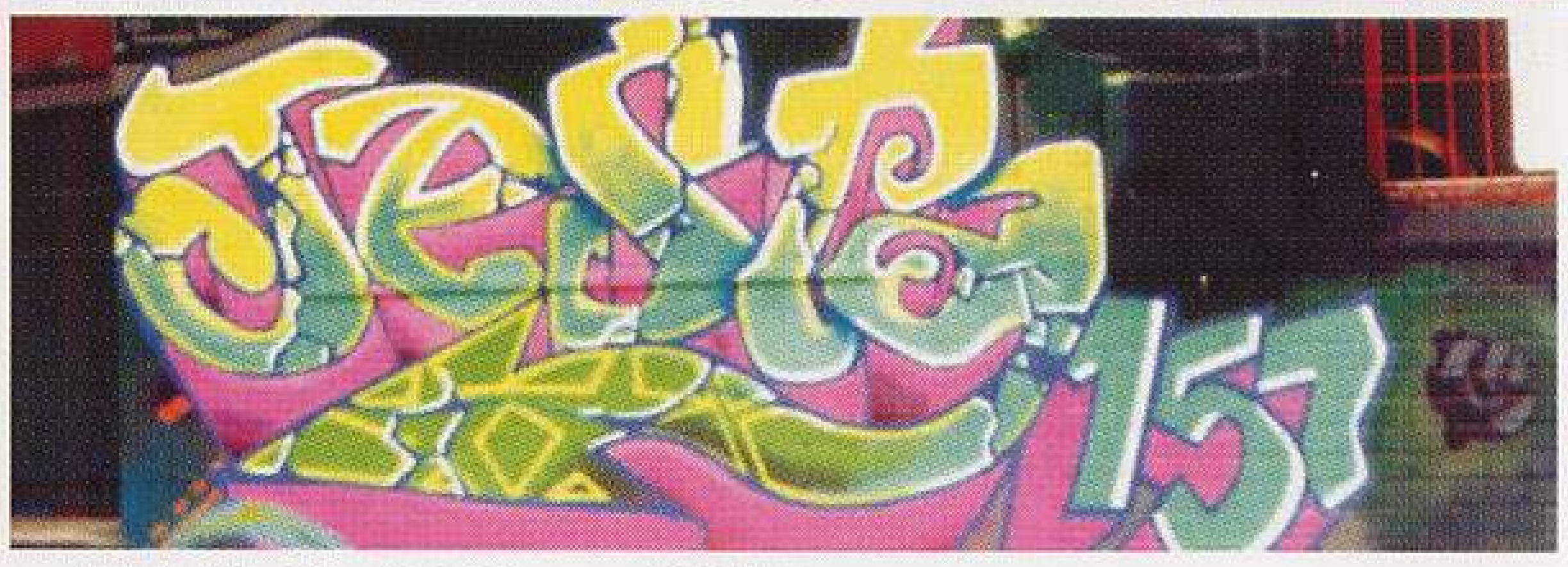




→ MISTERY



→ "HULK" BY JESTA



→ JESTA

into hip hop. I also am a regular church goer, but I dig catching movies with Chez or hangin with friends and family.

Jesta: I try to surf now and then, hopefully this will become more regular. I also train in martial arts with MR.E. Other than that I am a family man.

Chez: Espionage.

→ WHAT NON HIP HOP MUSIC ARE YOU LISTENING TO AT THE MOMENT?

Mistery: I dig heaps of music; reggae, soul, gospel, blues. Some of my favourite artists are Donny Hathaway, Gladys Night, D'angelo, Maxwell, Robert Cray and Sade.

Jesta: I'm always listening to Hawaiian music, nothing beats it. I'm digging Prefuse 73, Stanley Clarke, Raphael Sadiq, Katchafire and a heap of jazz fusion, mainly ambient mellow stuff.

Chez: Brethren; Beyond Underground, they're not hip hop they're sellouts. (That's a joke Wiz) Maxwells Embrya, Sades Lovers Rock, George Benson Give me the night, on the chill tip at the moment.

→ WHO ARE YOUR FAVOURITE AUSTRALIAN WRITERS/ ARTISTS/ DESIGNERS?

Mistery: I like Dmote, Puzle, Dash, heaps of people, anyone but Dyms.

Jesta: Unique, Days, Prins, Dash, Shime. I guess my mates. People I paint with. Design wise I'd say Rinzen, the Australian InFront crew, Burn Crew. I don't particularly dig the highbrow scene, it has become more than pretentious and definitely inbred. They don't connect with anyone but themselves!

Chez: Mistery and Dash for all rounders, there's funk in their lettering, characters, tags, and throwies. Shime, Puzl, Dmote, Cab, Unique etc the more I think the more writers that are worth mentioning and I'm sure there's heaps of other writers stuff I haven't seen.

→ WHERE IS THE PLACE YOU HAVE MOST ENJOYED WHILST TRAVELLING?

Mistery: I like hangin in Fiji with the relos and we've really dug a lot of places. South Africa was pretty dope though. I've been there twice now and we also have a Bounty Hunterz crew brother in Capetown by the name of Sky189. He and his wife Smirk who is a writer from Switzerland actually came over last year and toured around with us for a bit.

Jesta: Hawaii, Samoa & New Zealand. I can relax there. I have some beautiful family and friends in each place. Plus I wouldn't get tattooed anywhere else.

Chez: Fiji! Belgium for graff experience. Got to stay and paint a big wall (heaps of paint supplied) with dope and cool writers like Darco, Neon; Toast, Mistery, Kor and heaps of locals. Everything was sussed down to food, accommodation in this resort villas and a BMW for a ride. Had mad laughs and then to top it all off we got paid. Hell yeah that's the way a writers life should really be.

→ WAS/IS FAME EVER A MOTIVATION FOR PAINTING?

Mistery: Maybe back when I was starting out. Now it's more about battling myself and trying to do a better piece than the last.

Jesta: I'm really not interested in fame, though exposure is different and important to succeed and be wanted for what you do, especially if ya wanna get paid.

Chez: Was and still plays a part although it's not as bigger part as it started off being, I'm still taking the name Chez as far as I can.

→ WHAT PROJECTS ARE YOU WORKING ON AT THE MOMENT?

Mistery: www.bountyhunterz.com and a solo album. Plus getting Beyond Underground out there, doing breaking stuff and numerous graff projects.

Jesta: www.poto-originalz.com; a website and business my wife and I have been working on with Kmuter designs. POTO means smart in Polynesian, thus the vibe of the whole thing is Poly and hopefully smart! The business is concerned with art, murals, clothing and graphic design. So far things are going well, though this is just the beginning.

Chez: Artillery interview, running a graff TAFE course, website, walls that need to be painted the list goes on.

QUICK QUESTIONS.

→ FAVORITE COLOUR?

Mistery: Tuxan Denim blue

Jesta: I have so many?

Chez: Right now it's Beltons 327104 and 327032 (how well do you know your paint?)

→ FAVORITE BOOKS?

Mistery: Torah, New Testament, The Book of 5 Rings, Tales of the Bounty Hunters.

Jesta: Bible, Fatu Hiva, Tattoos From Paradise, No Kava For Johnny.

Chez: Books I read as a kid; The Faraway Tree, Chronicles of Narnia etc because it's when I first got to love reading.

→ FAVORITE WRITER FROM THE SUBWAY ART/ STYLE WARS ERA?

Mistery: Skeme. The photo that has him lying in front of his piece is my favourite panel of all time, mad funk, it so clean it looks like a sticker.

Jesta: Skeme. There was a lot of dope writers back then, but not all where down with hip hop. He typified hip hop art in every sense. His whole attitude echoed in every writer in the 80's and his skills are unquestionable, dope style, clean lines and variation of work.

Chez: Skeme because he had great style and flow in his letters.

→ FINISH THIS SENTENCE..."KEEPING IT REAL IS...

Mistery: remaining true.

Jesta: Being selfless!

Chez: Donald Trumps hairstyle.

→ WHAT DID YOU HAVE FOR BREAKFAST?

Mistery: Coconut and pineapple juice.

Jesta: Water, an olive scroll.

Chez: Coffee with honey drizzled on hot buttered toast.

→ WHAT ARE YOU WORKING ON TODAY?

Mistery: Rocking a wall with some young writers.

Jesta: Cleaning my house.

Chez: Getting some Japanese exchange students to rock a piece AUST style.

→ WHAT IS THE FIRST THING YOU WILL DO AFTER THIS INTERVIEW?

Mistery: Eat a kebab.

Jesta: Do the dishes.

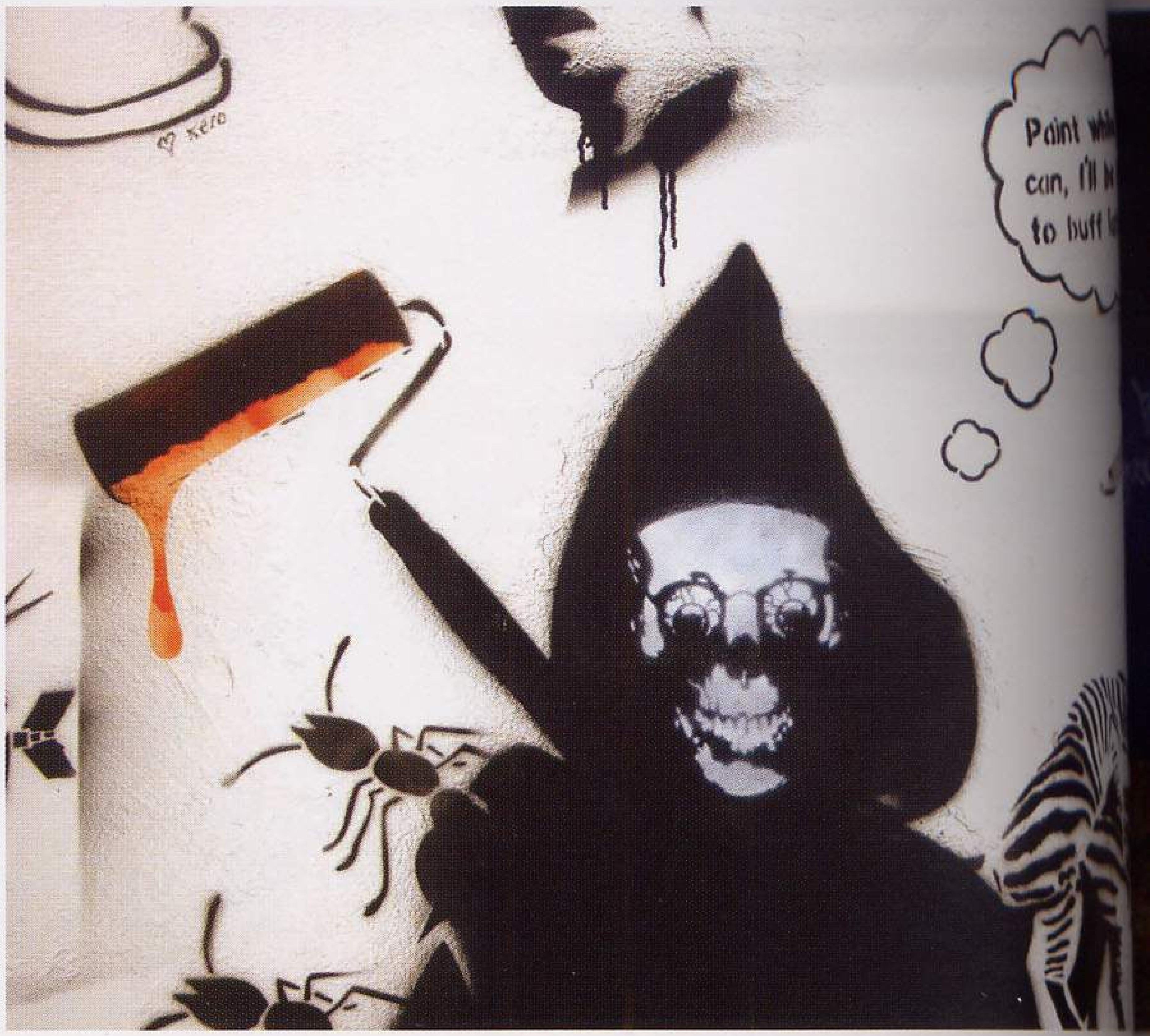
Chez: Have a coffee.

→ LAST WORDS?

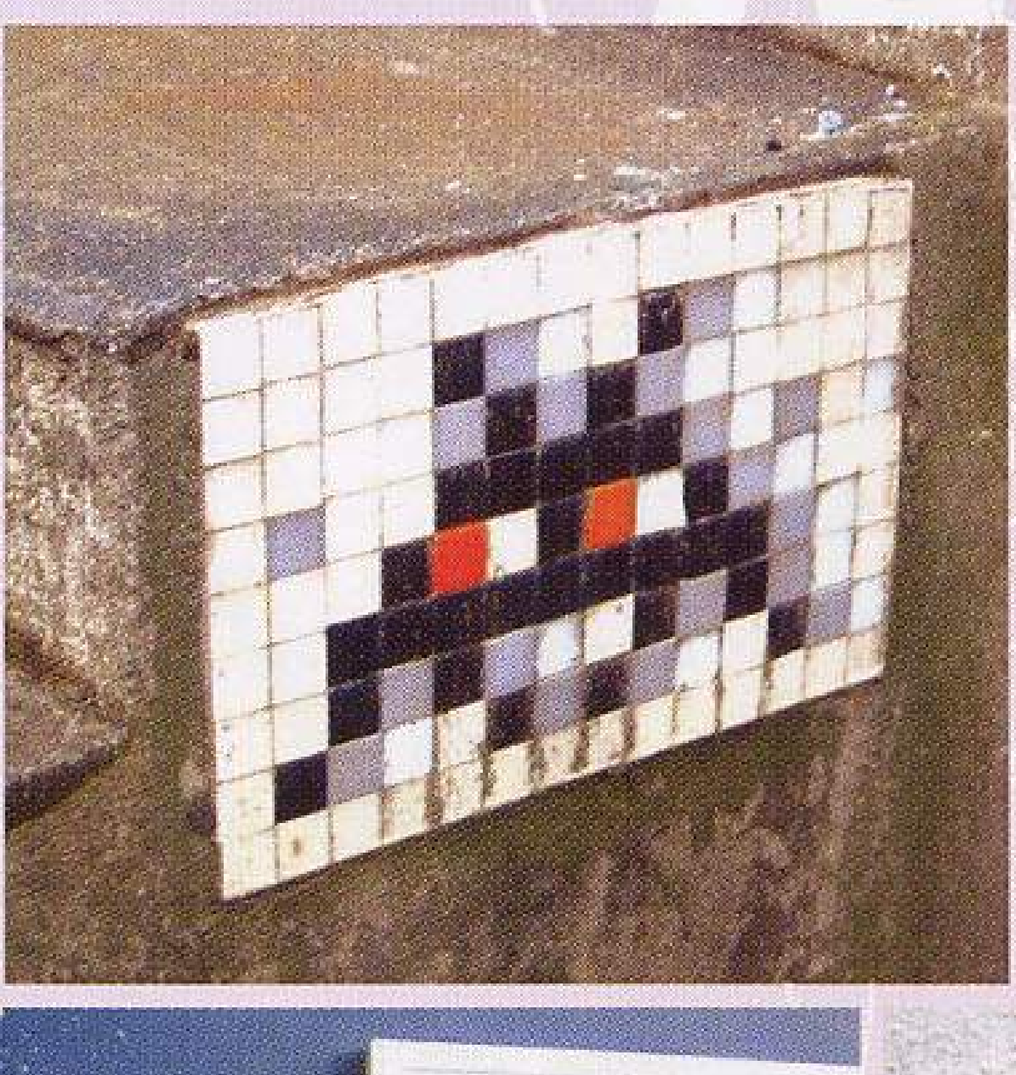
Mistery: Put Captain Solo in the cargo hold.

Jesta: One God, One Faith, One Love.

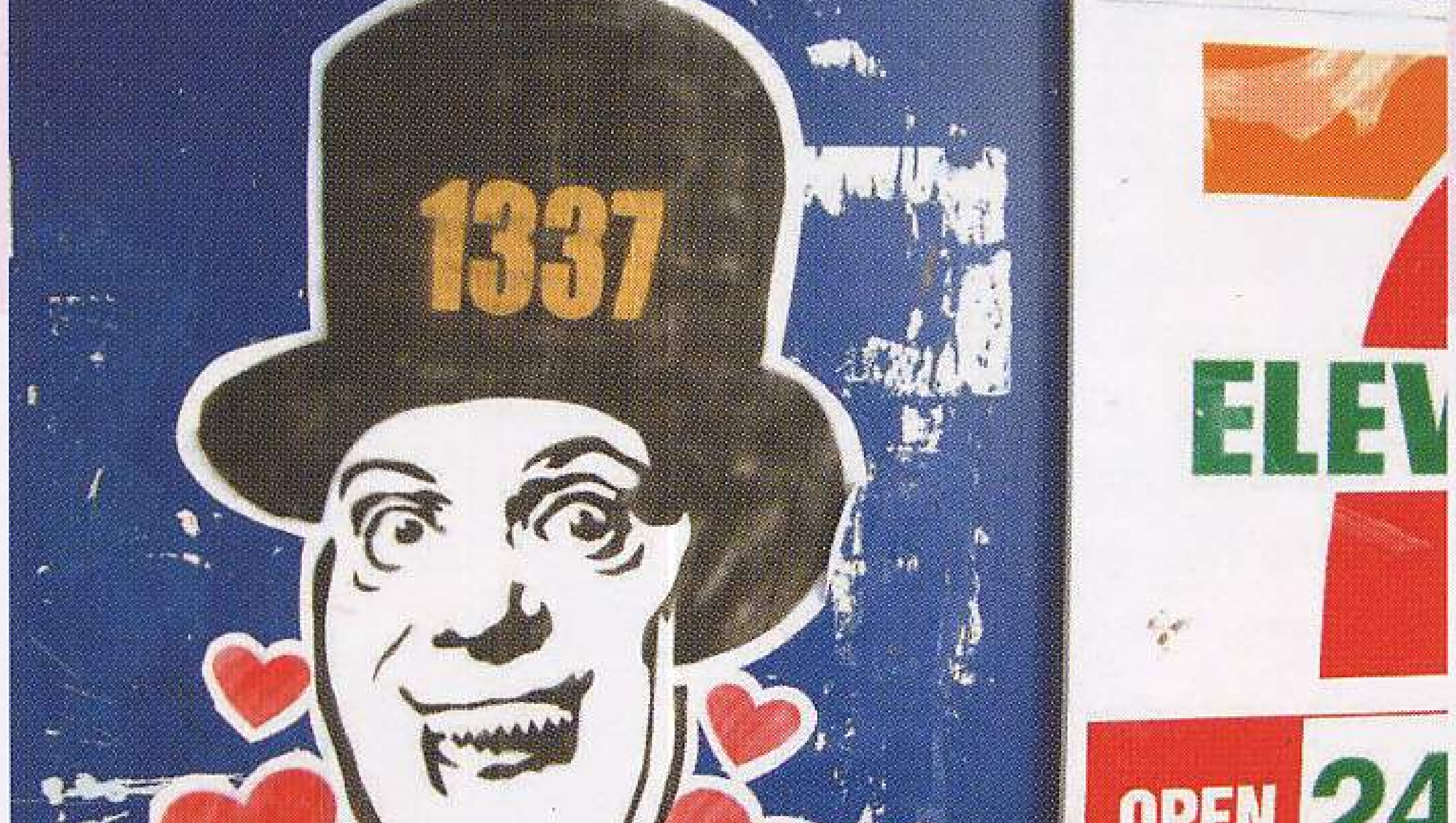
Chez: Serenity Now.


Paint whi
can, I'll b
to buff

RENKS



go to
DARREN
183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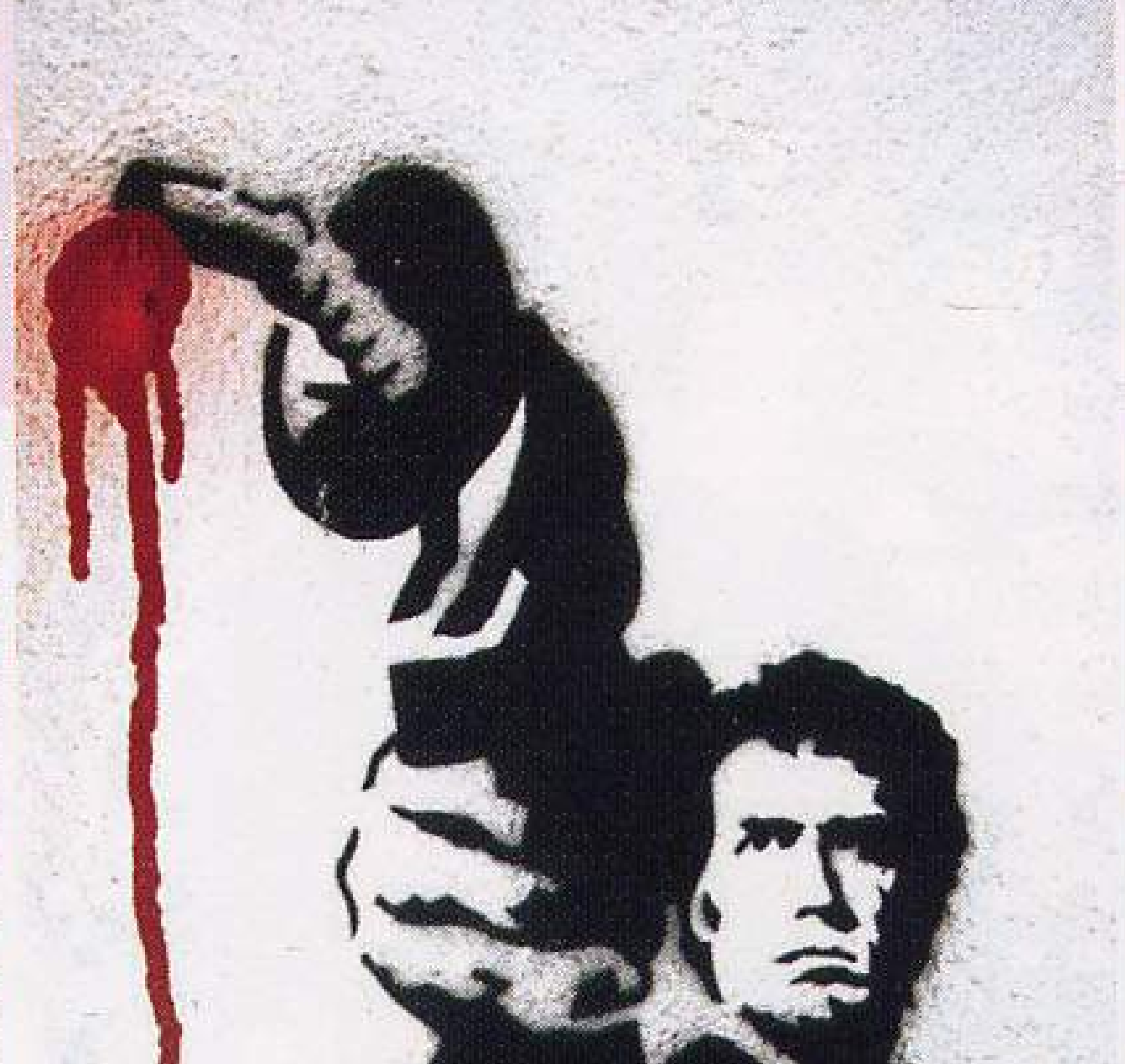

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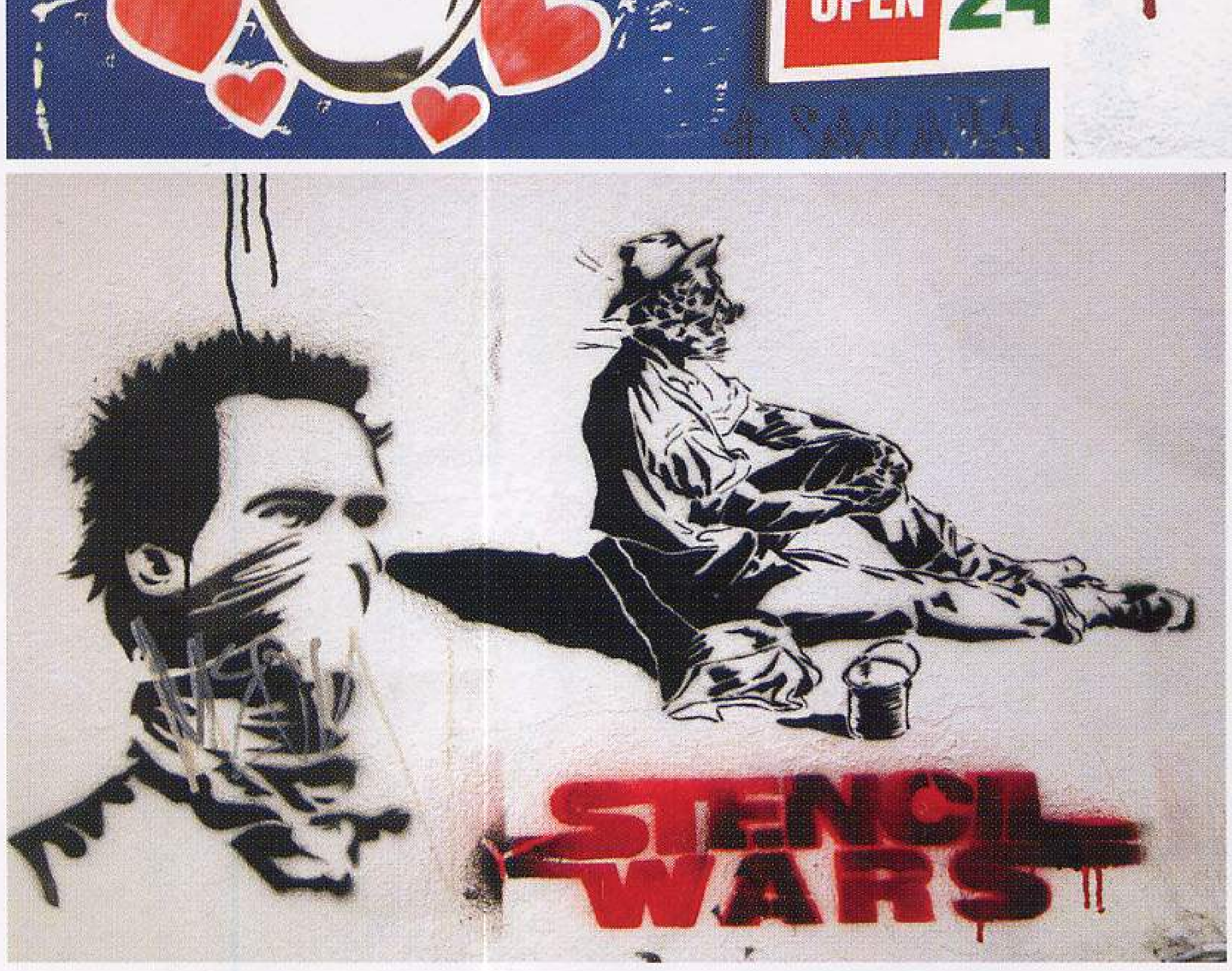
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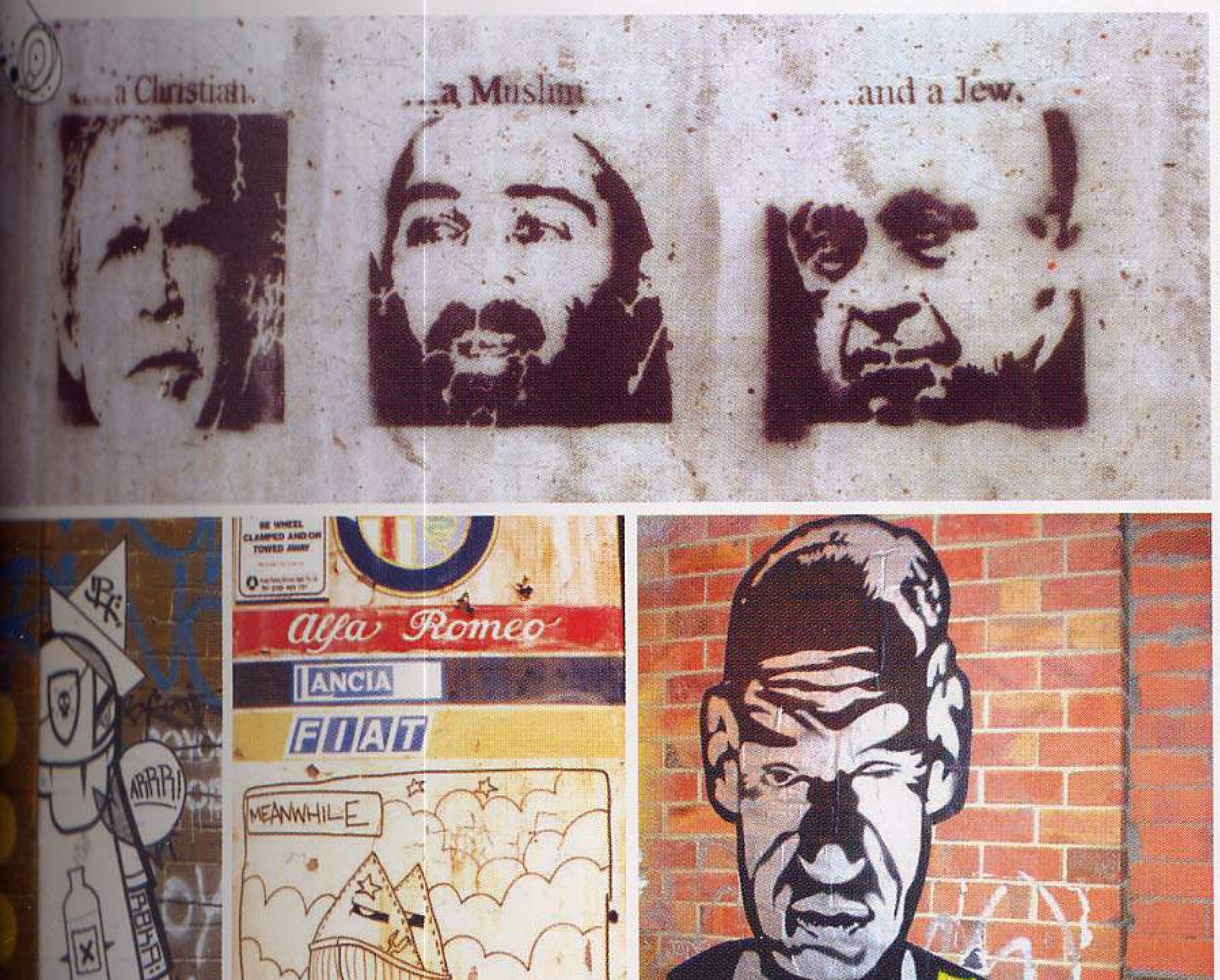
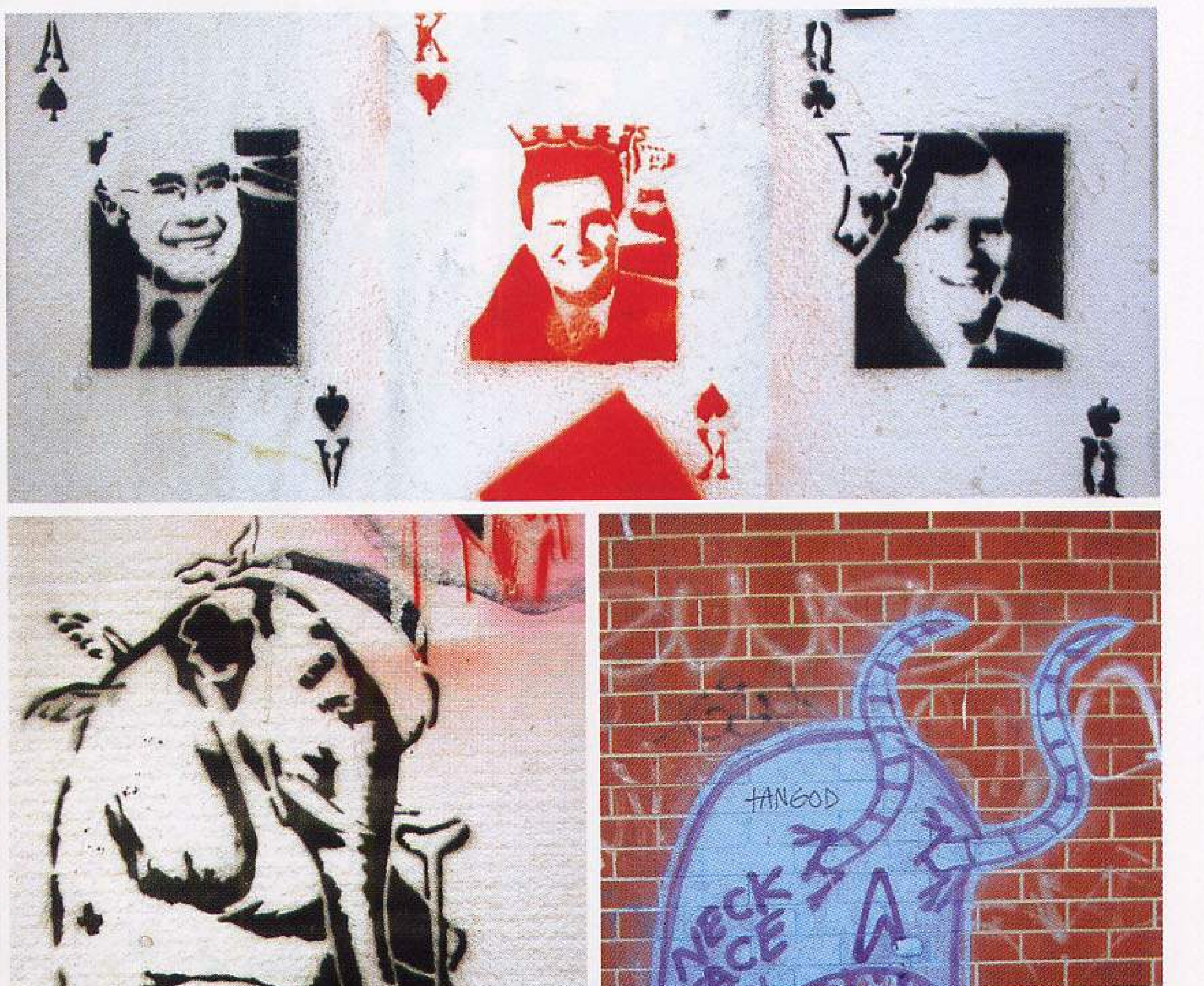
STREET


...a Christian
...a Muslim
...and a Jew.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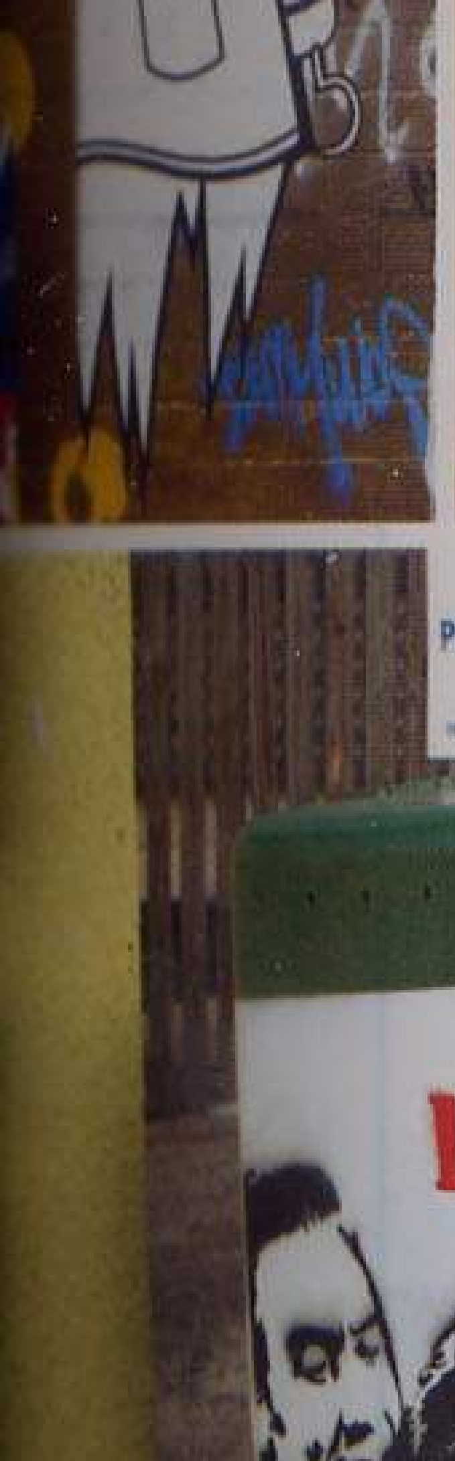

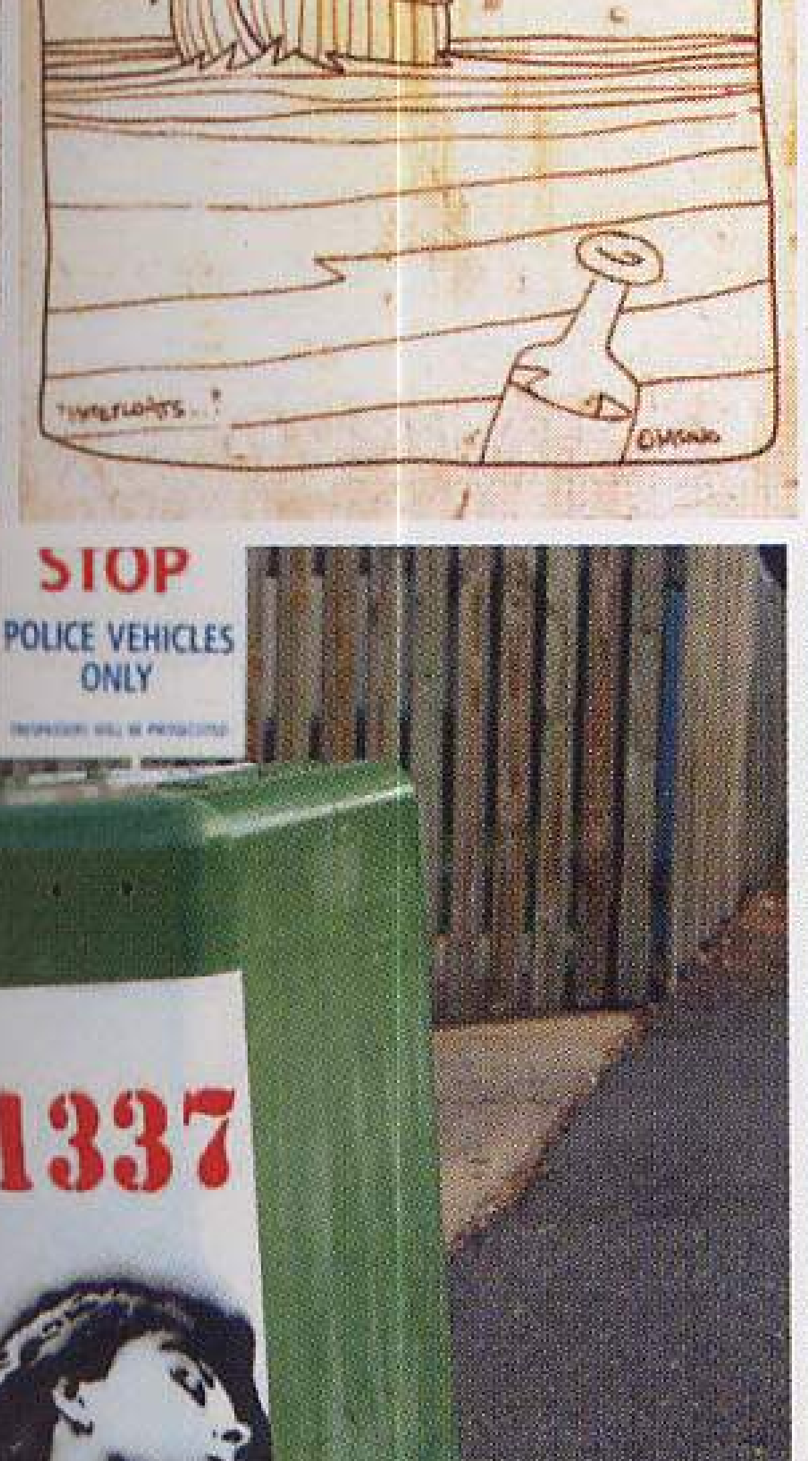
Alfa Romeo
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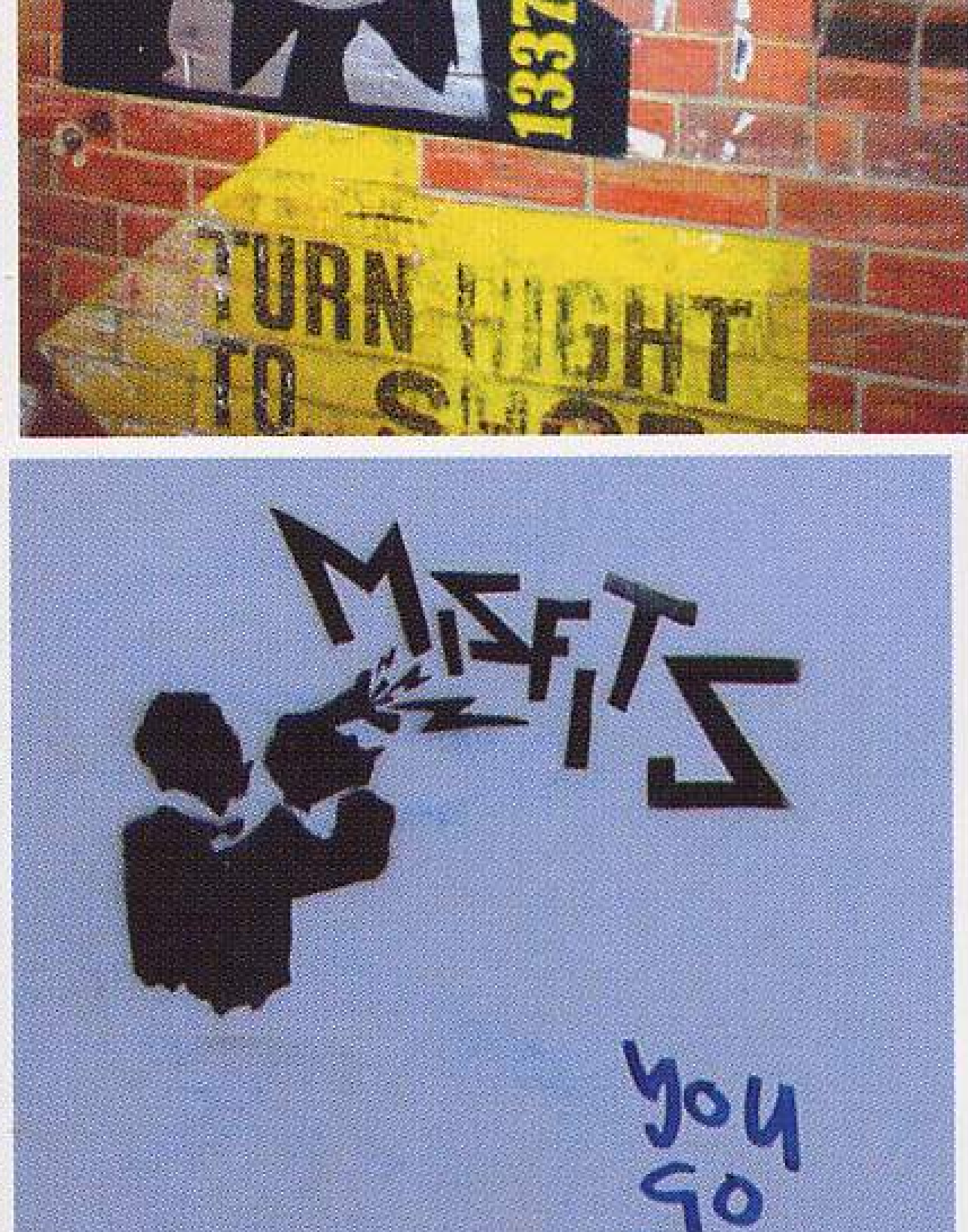
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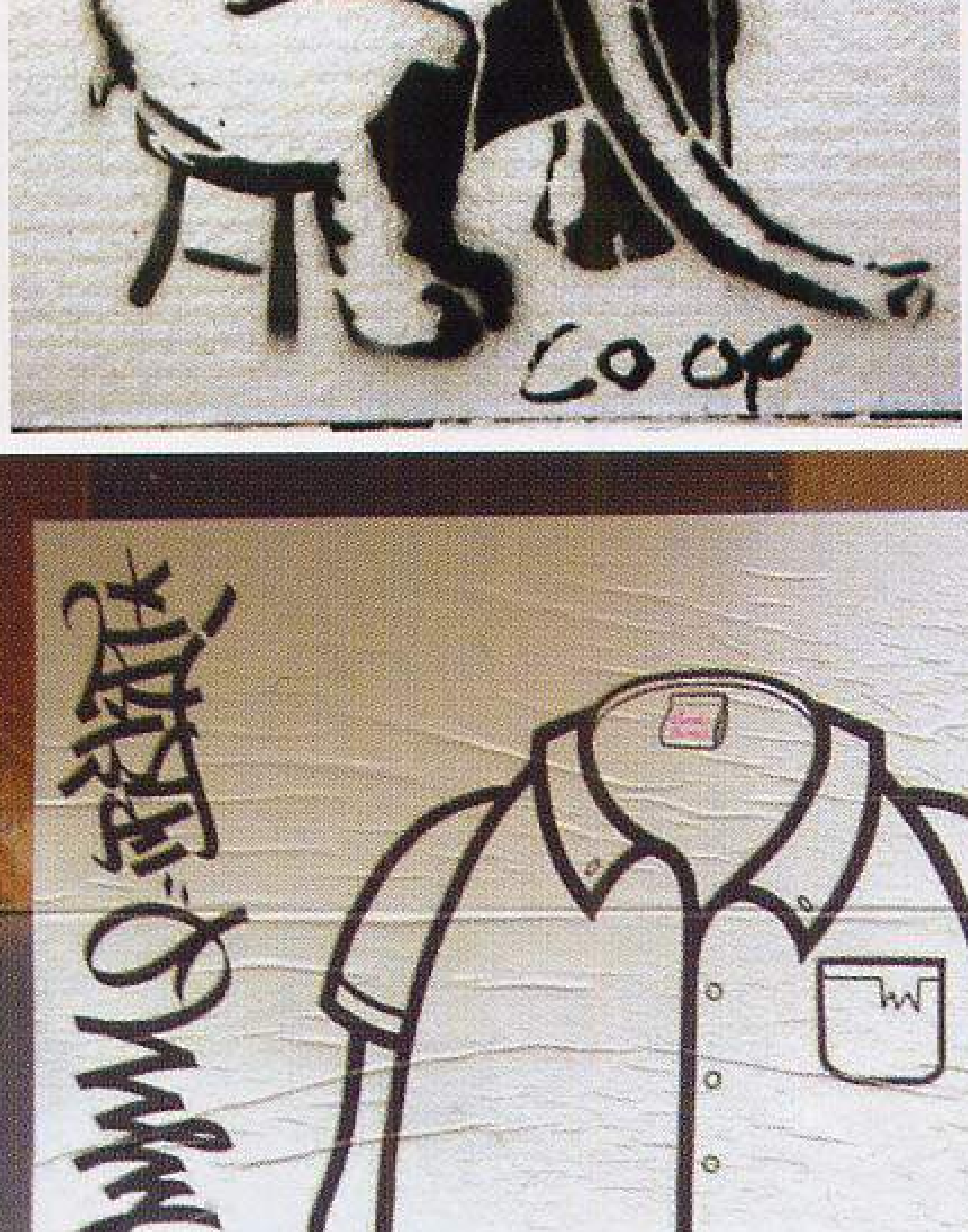
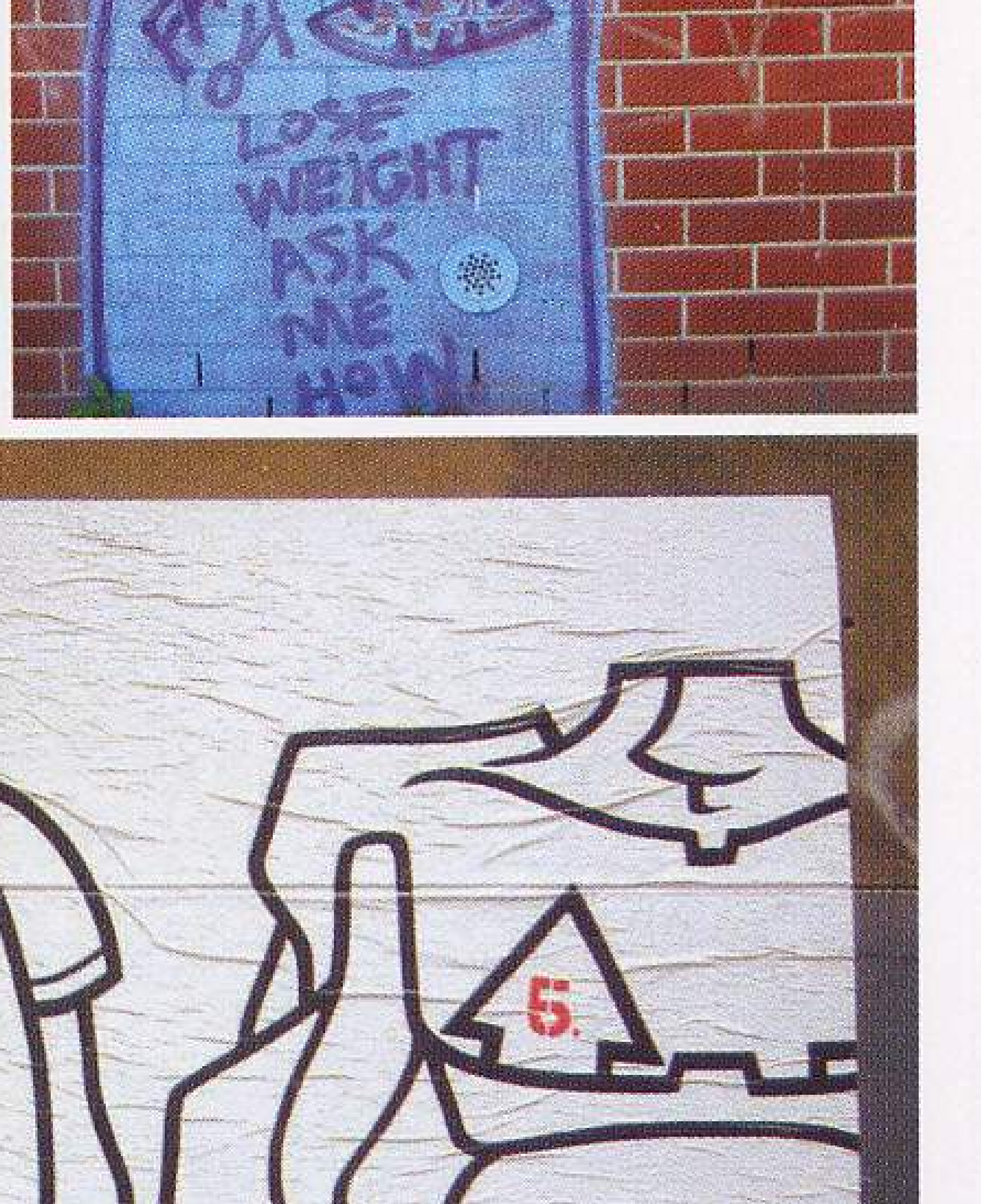

COOP


NECK FACE
LOSE WEIGHT ASK ME HOW

STOP
POLICE VEHICLES ONLY
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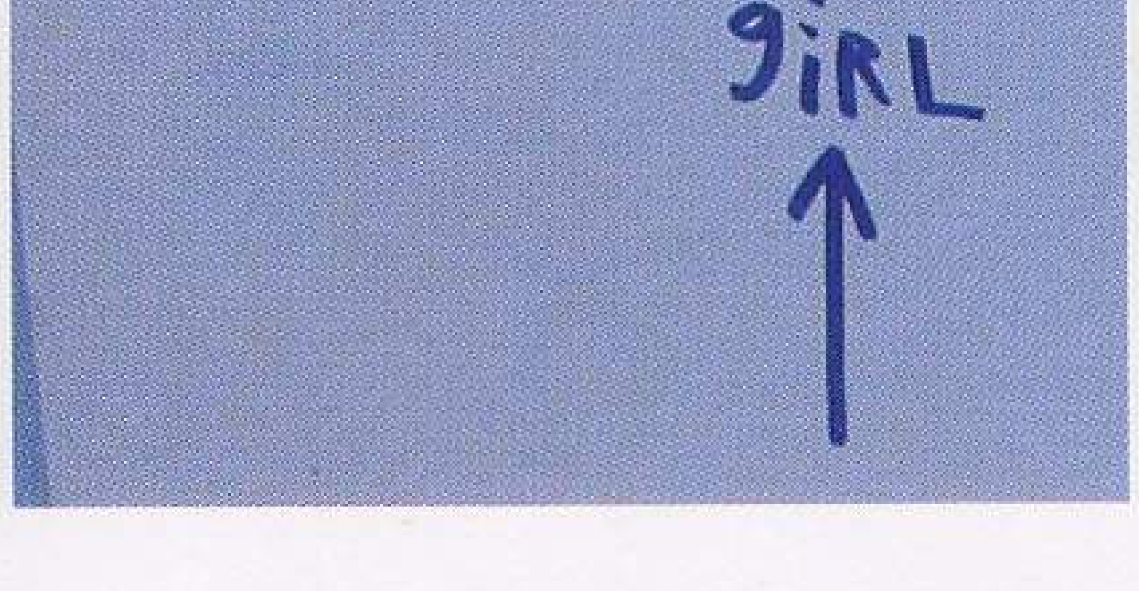
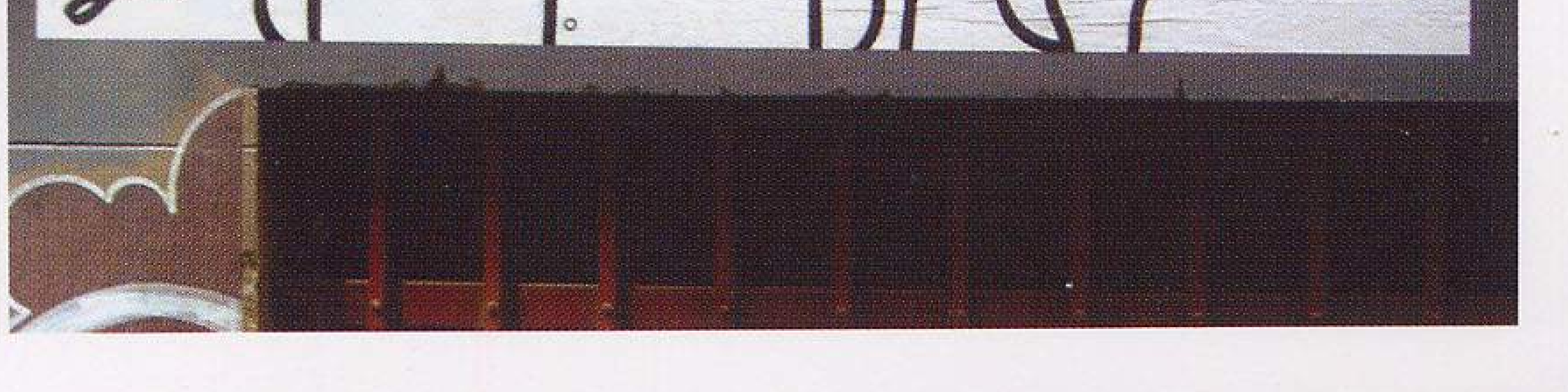

MISFITS
you go girl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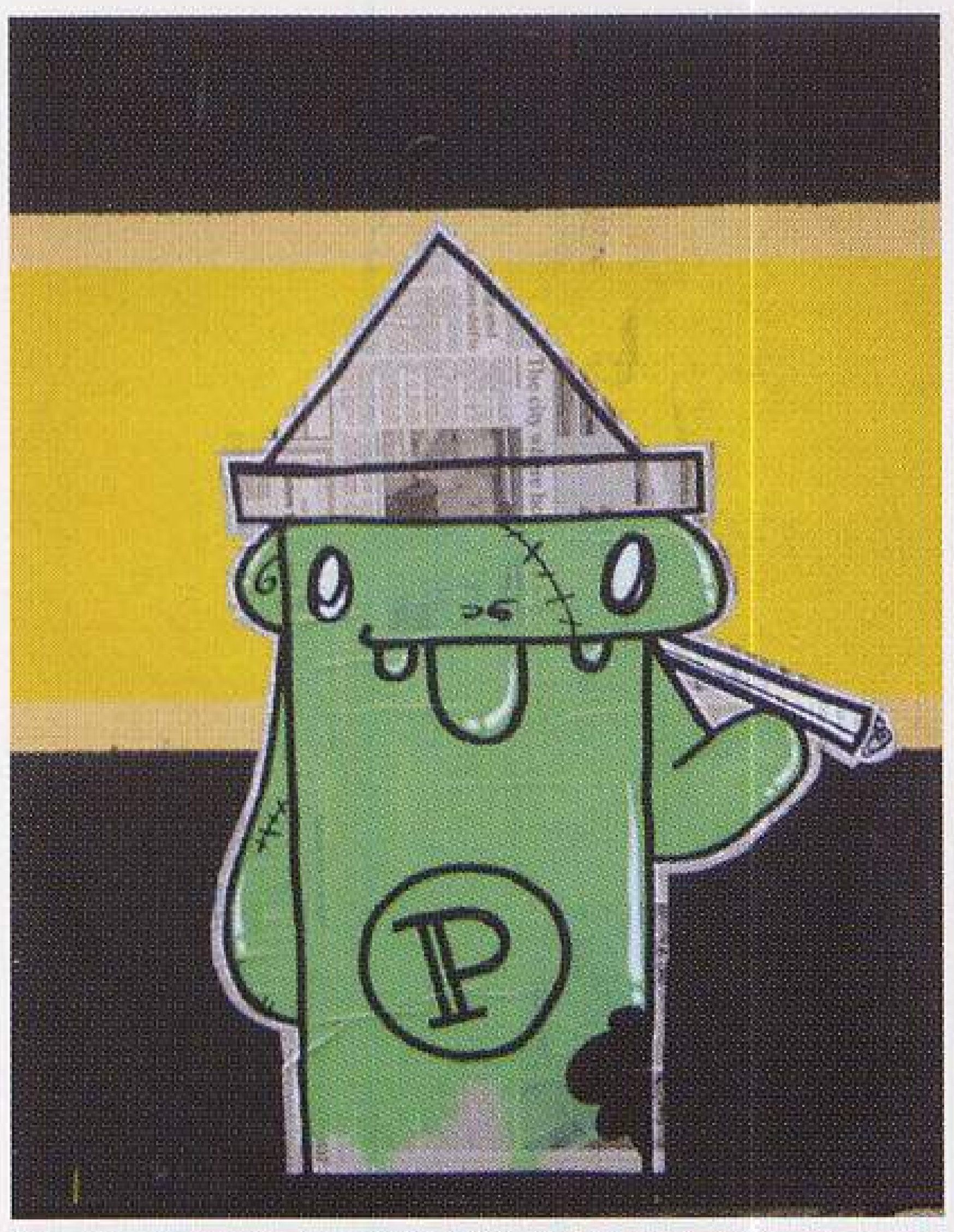

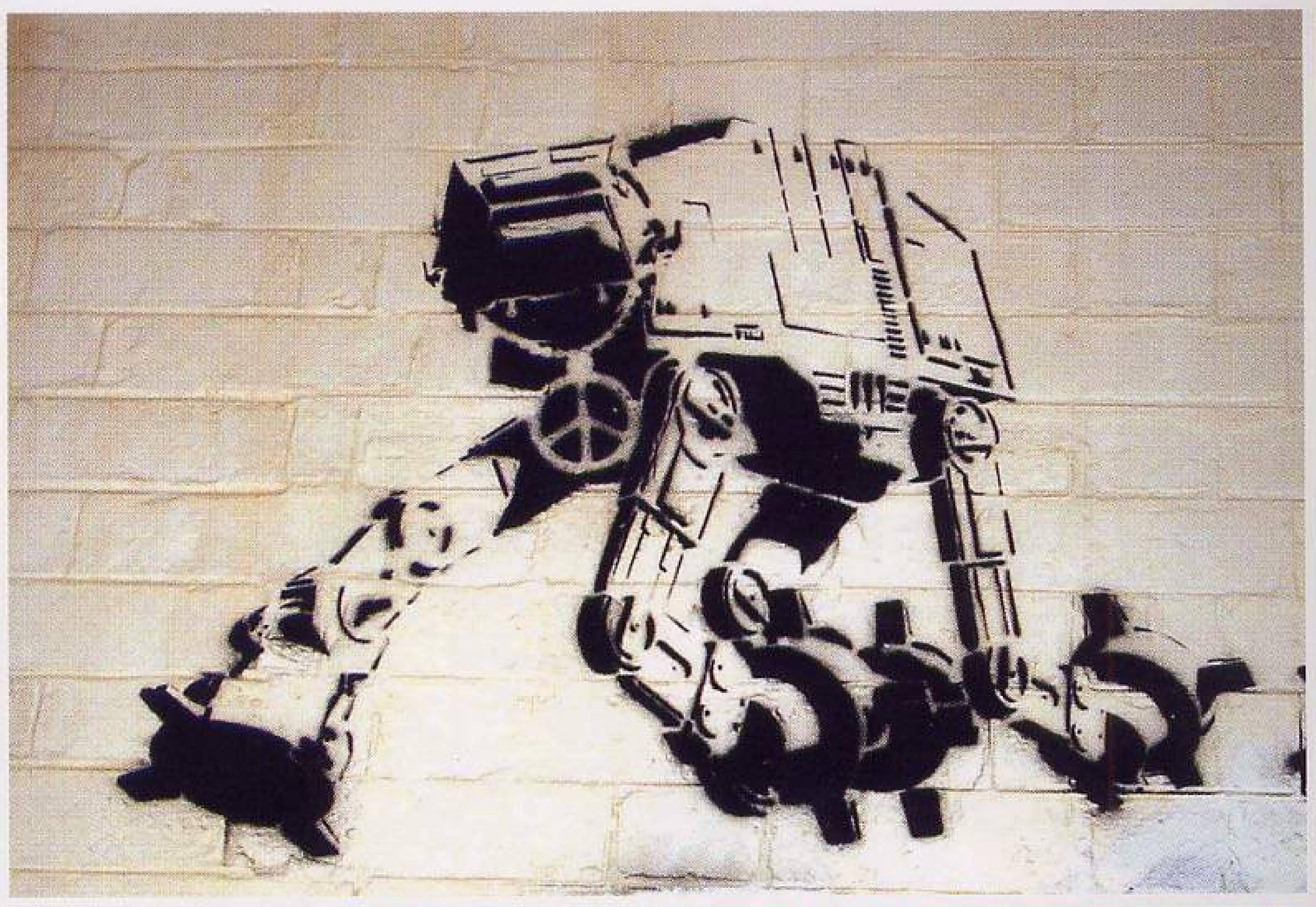

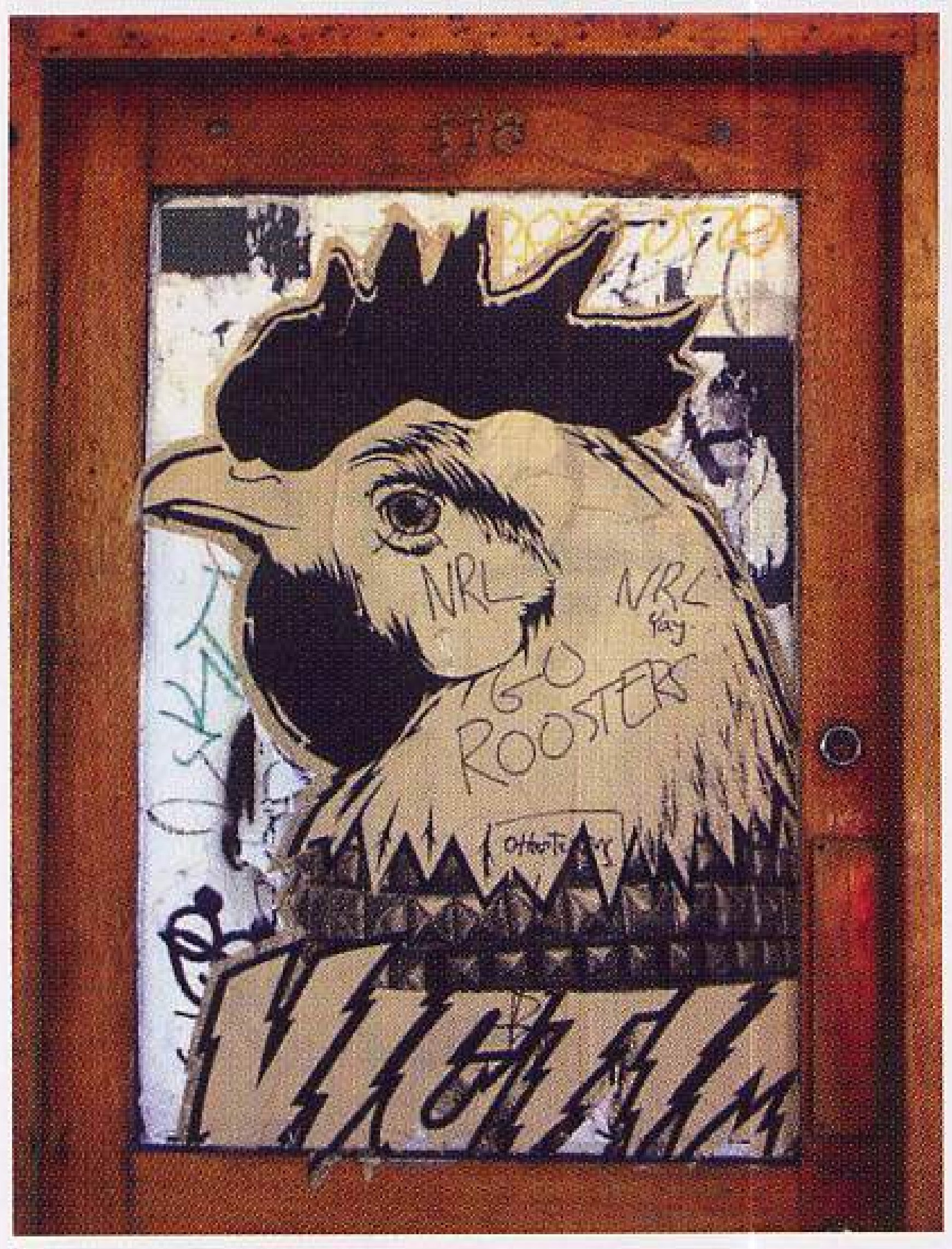
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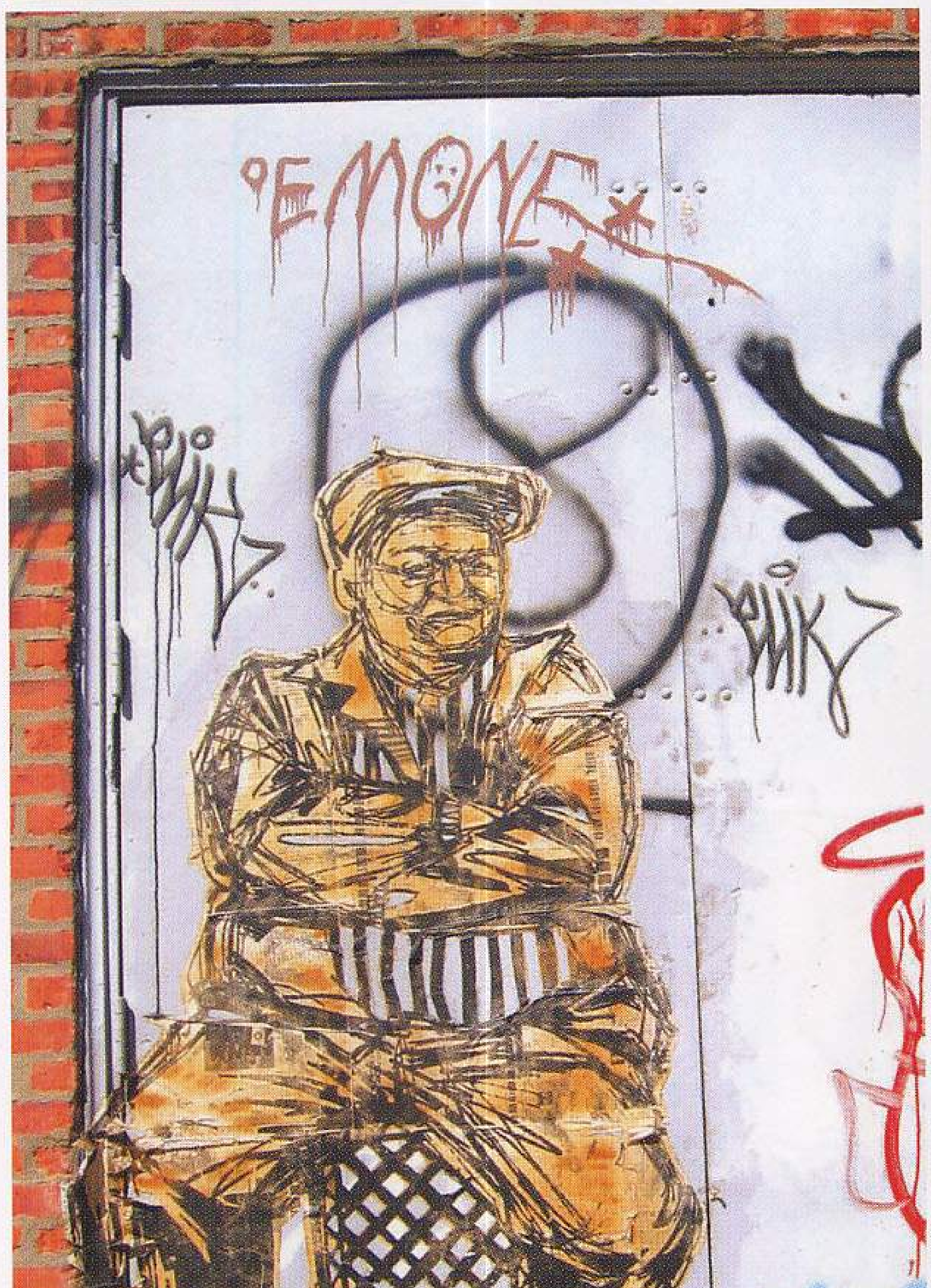
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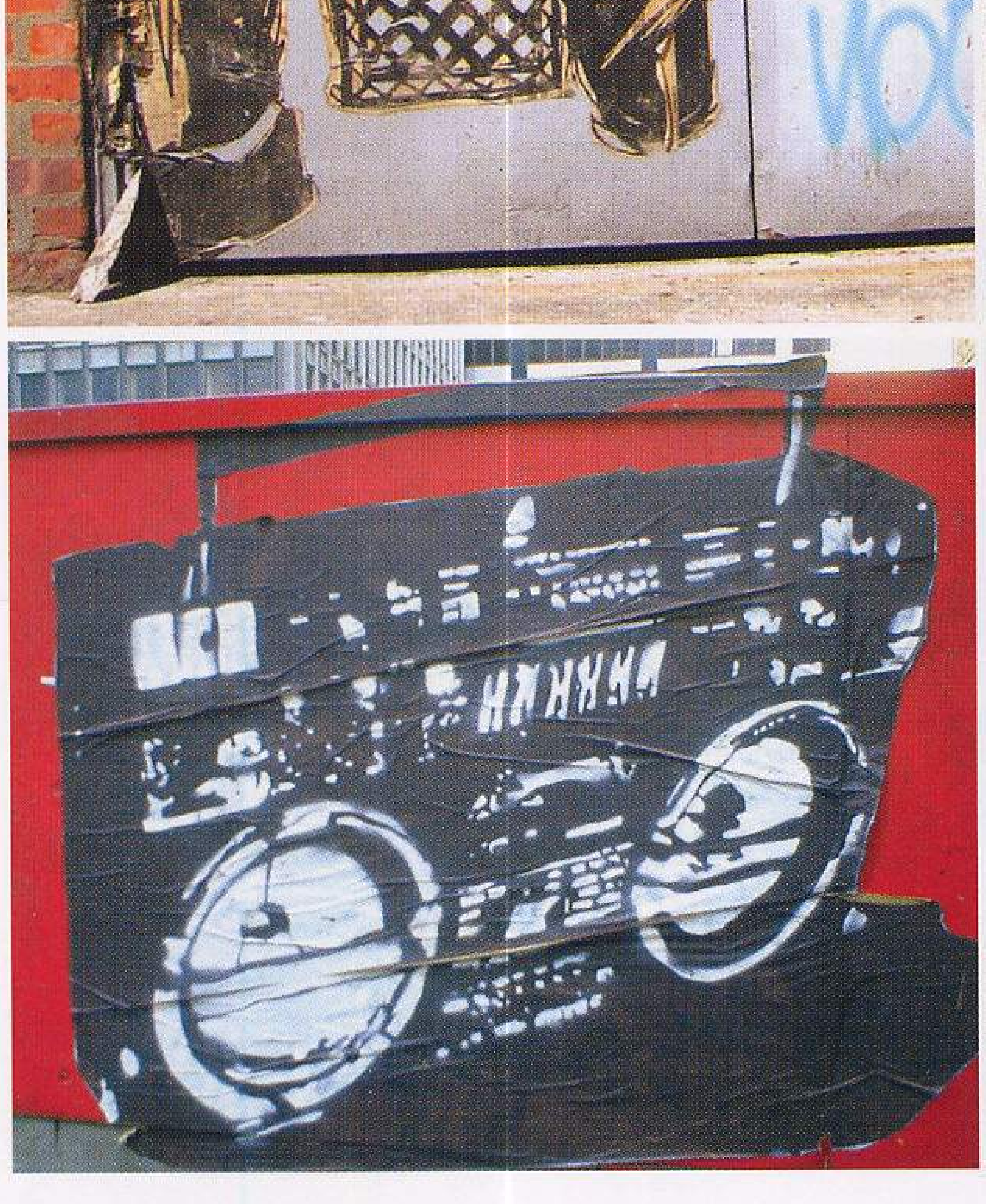

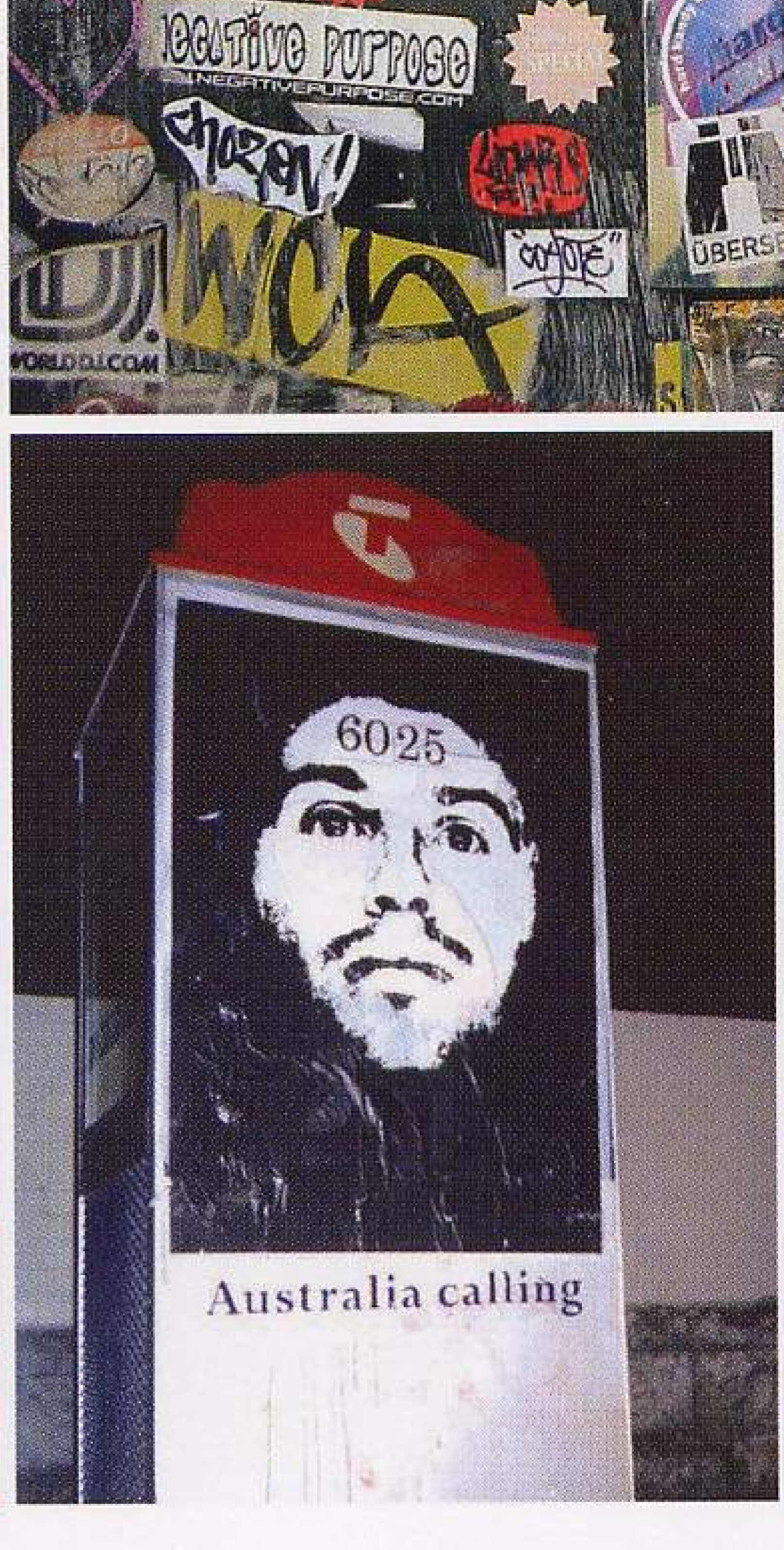
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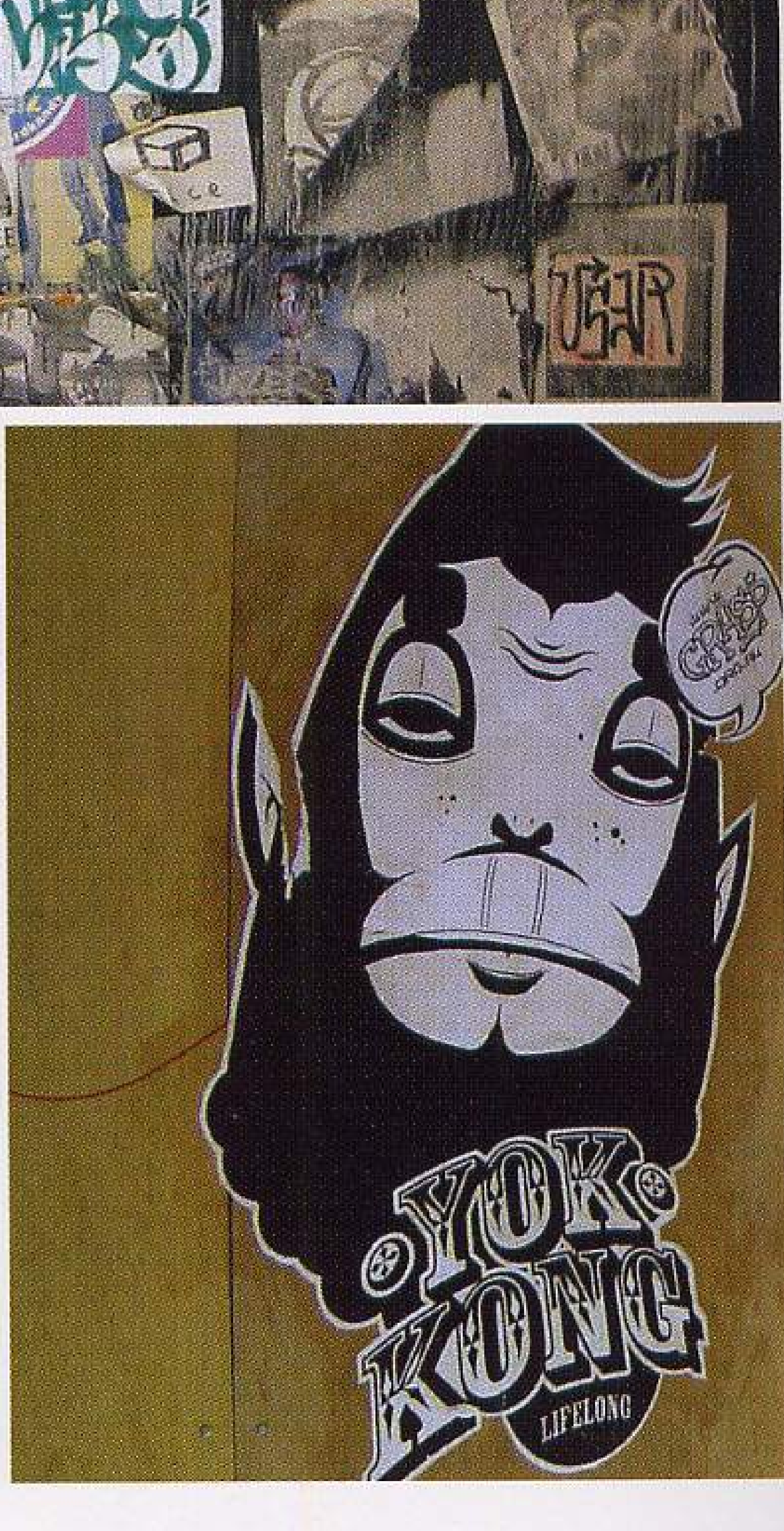
Australia calling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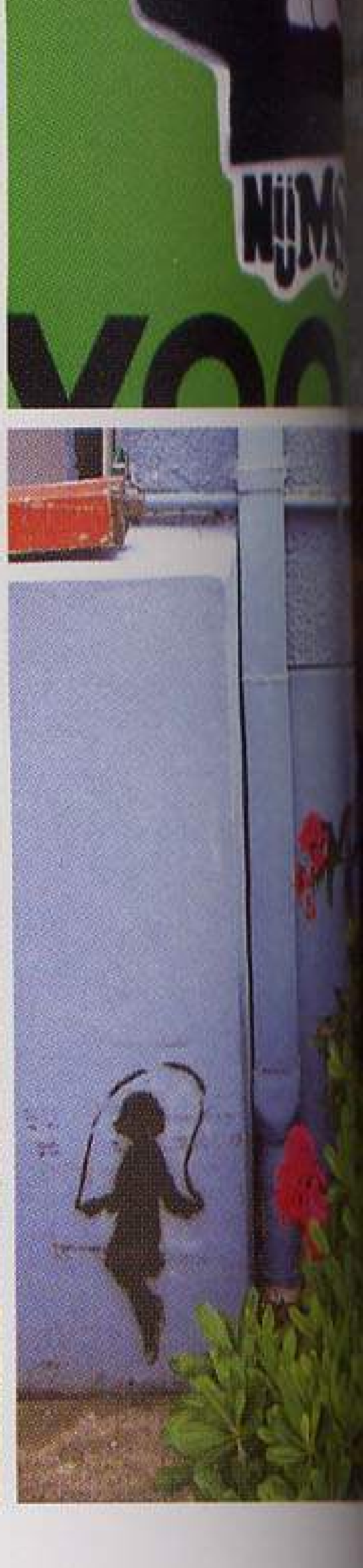

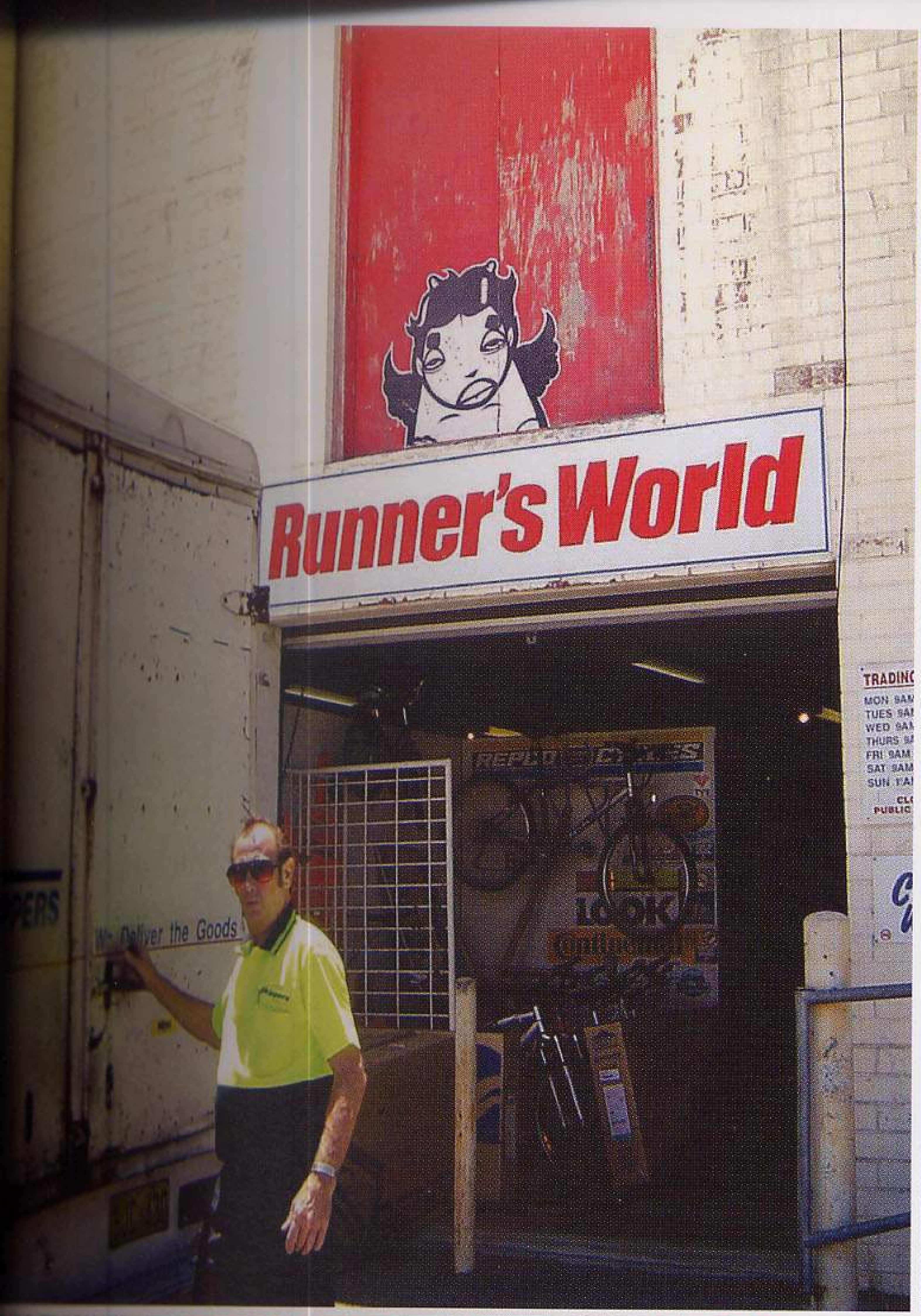
Runner's World
We Deliver the Goods
TRADING
LOOK
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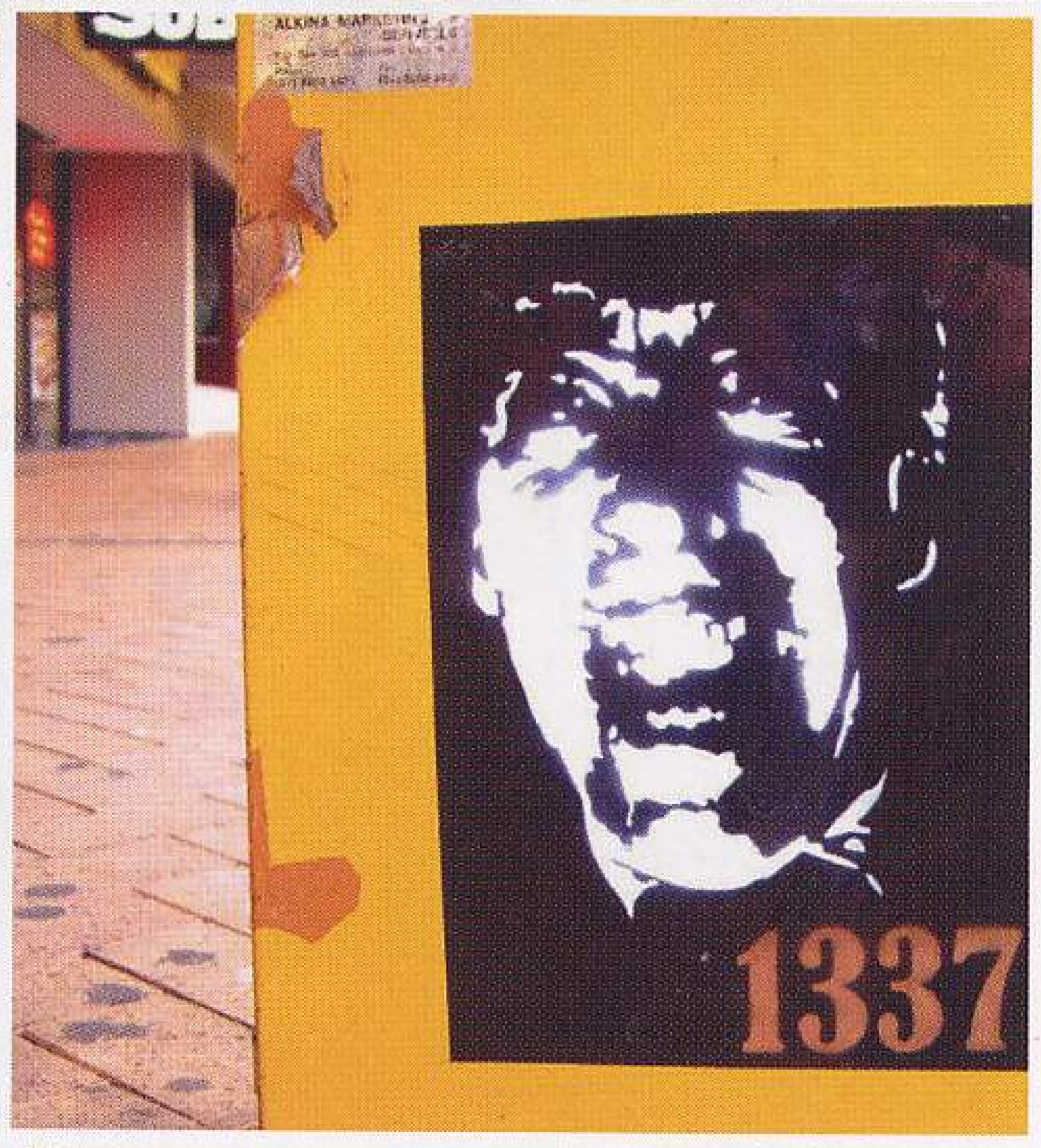
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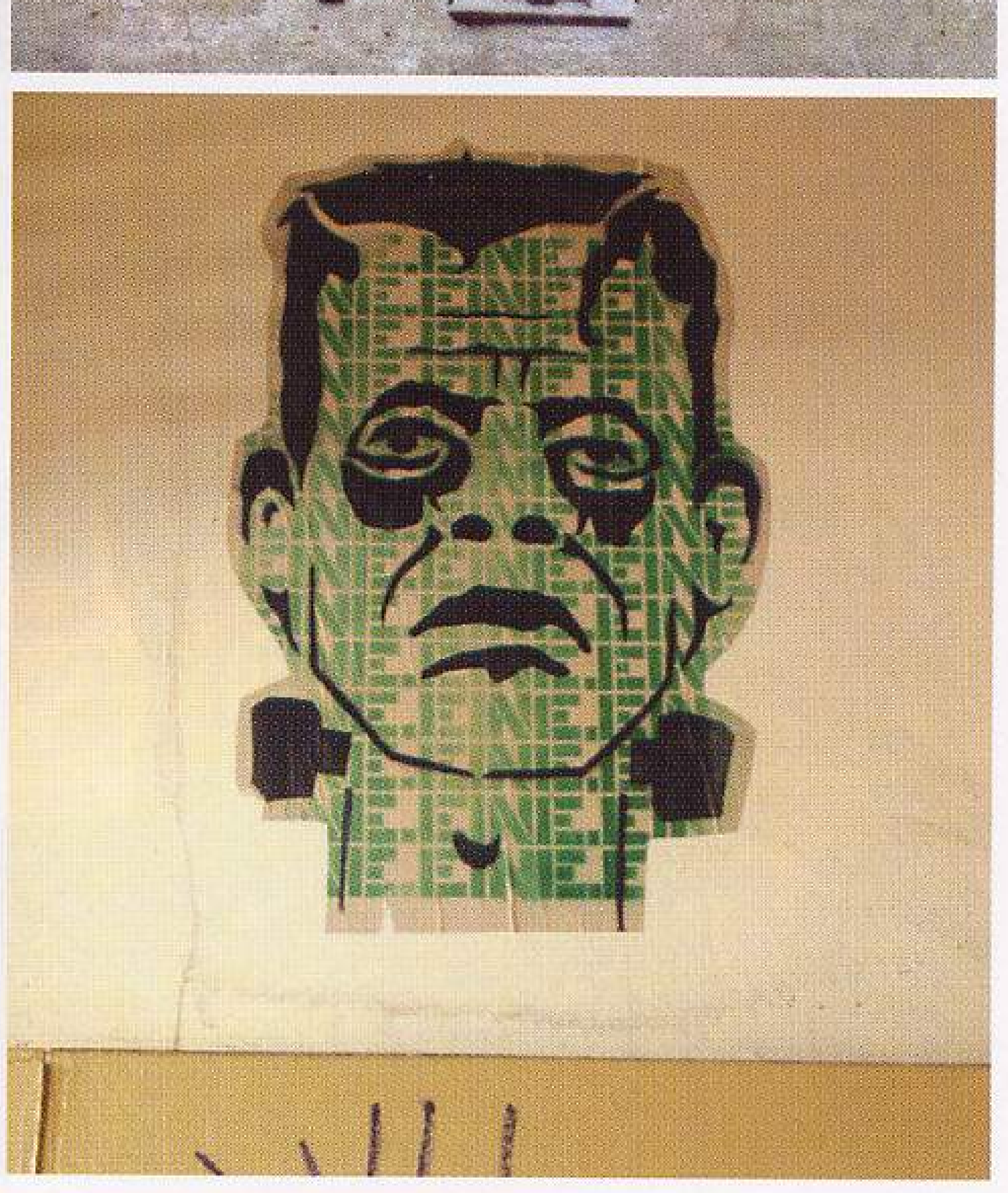

SLEEPING ON THE STREETS..
..OF ISRAEL.

DVOES

SOLE

CHENFLOWER
PHARMACY

DEF THREATS
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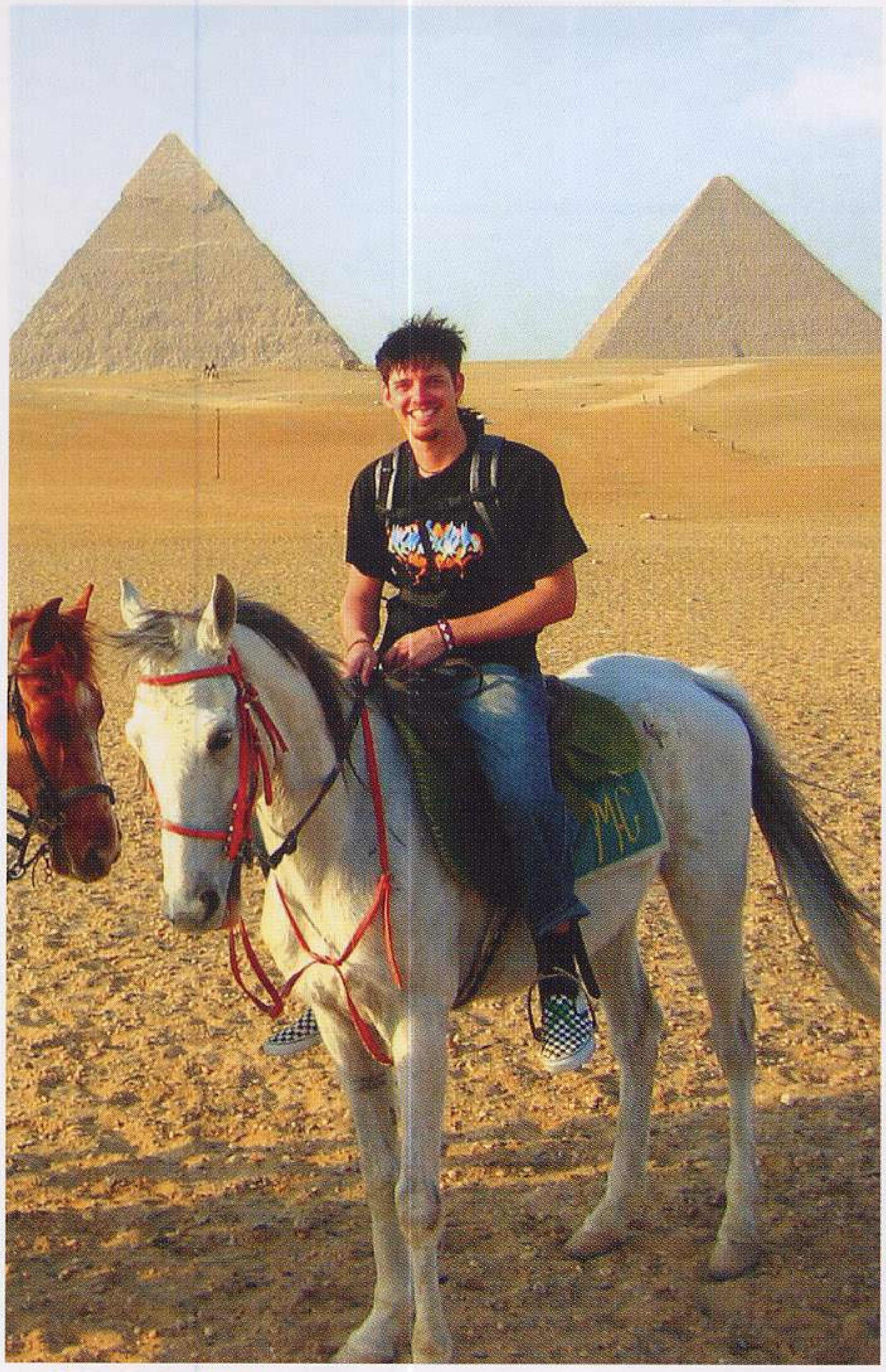
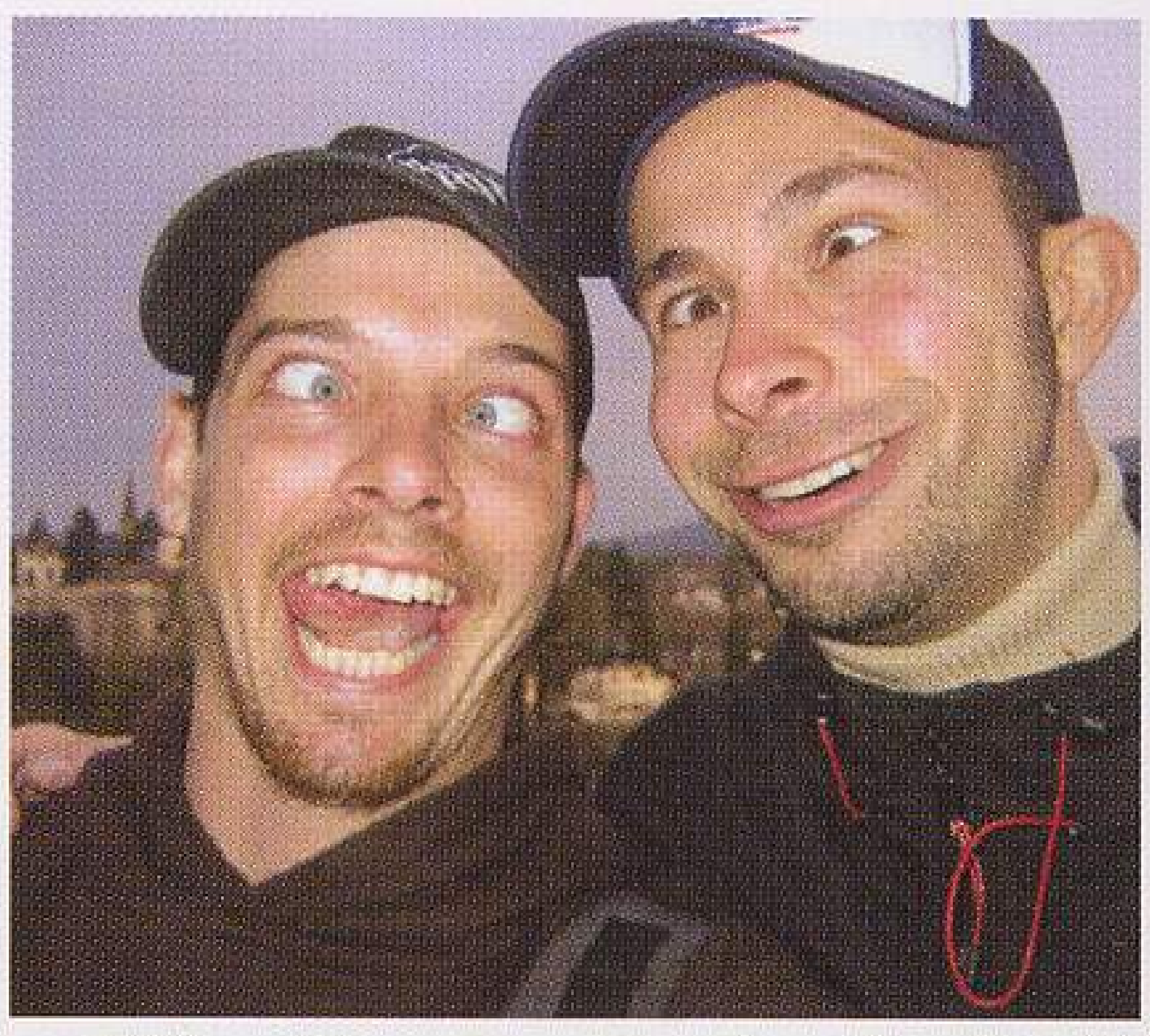
FT.
ROCKING IT!

NIFTY CARL
T.F.W.



→ TOURIST IN EGYPT



→ FUNNY FACES IN GERMANY

→ WU TANG LIVE IN LYON

..TNB..
VANS!!
..off the wall..

→ ON THE WALL, WIESBADEN, GERMANY

→ FRANKFURT, GERMANY

VANS

Heading to India has been a dream for some time, mainly due to the culture and spiritual nature of living that faces you at every moment in time while offering colours and smells your dreams could never quite hold true too.

On arrival a young Hindu man holding a sign half the size of himself branding my name seemed surreal as any conformation of having a taxi ride to your destination is guess work at least, so to my surprise I was whisked into a 4WD taxi and headed for an Ashram in a remote village south of Madras as fast as this beast could travel.

The ability to breathe the rotten and diesel filled air became unbearable as speeding trucks veered towards you head on in the opposite direction without any front lights on to at least warn you of sudden death! The nature of thought here is that god will steer your path, therefore no need to be afraid of dieing in a tangled metal wreck.

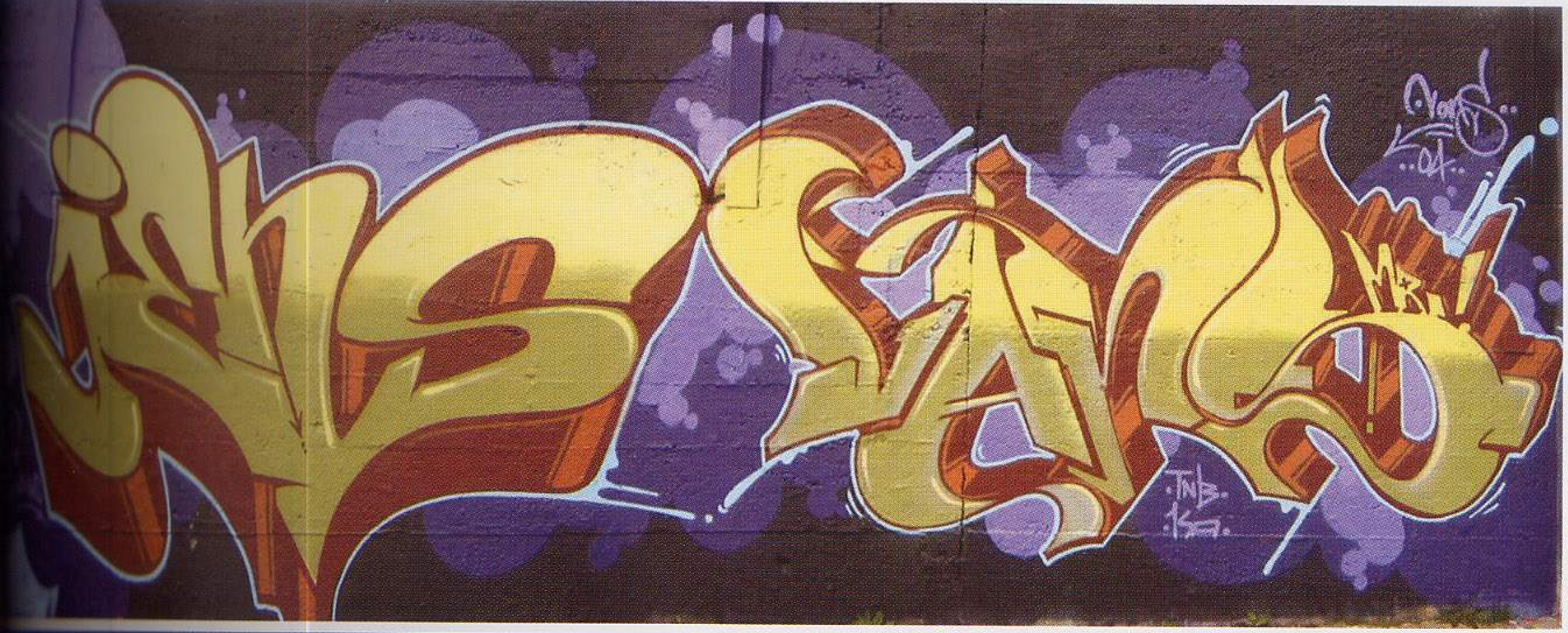
Although driving in India can give you a heart attack, it helped me battle my fear of driving due to countless larrikin mates causing fear of loosing life.

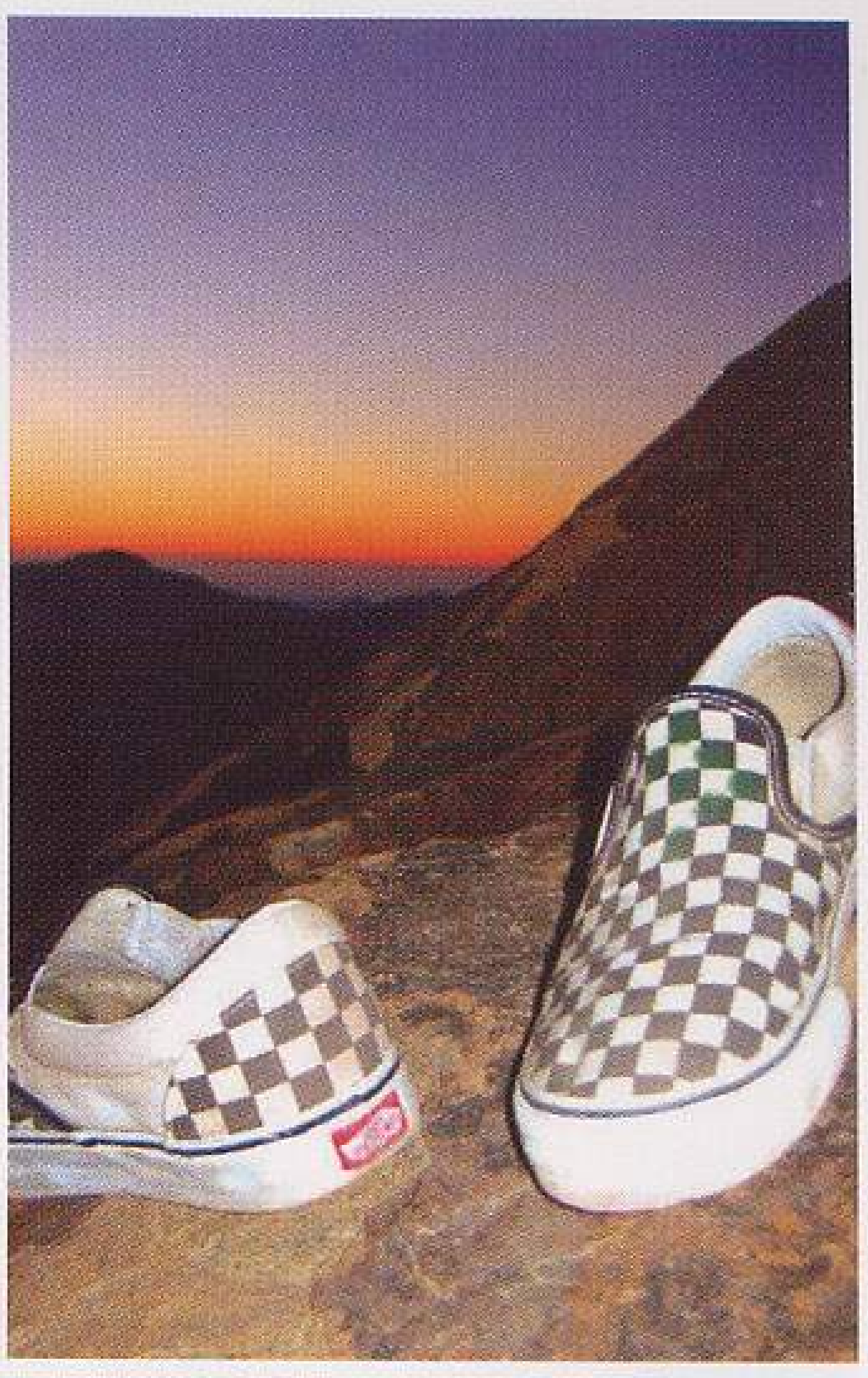
Culturally I found great love in the village. The colours brought even the poorest of people into full bloom with flecks of gold and white teeth topping off their inner beauty. Maybe two weeks into my stay in India I met an American monk named Muttama, which lightly translated means beauty and love of god. He came straight out in a thick yank accen a writer" and my reply was just as quick with has long loved everything to do with *hip hop*, so me to paint and do what I love forever. Someth never expect to hear from a monk hey! When I India I have been asked to paint the Ashram.

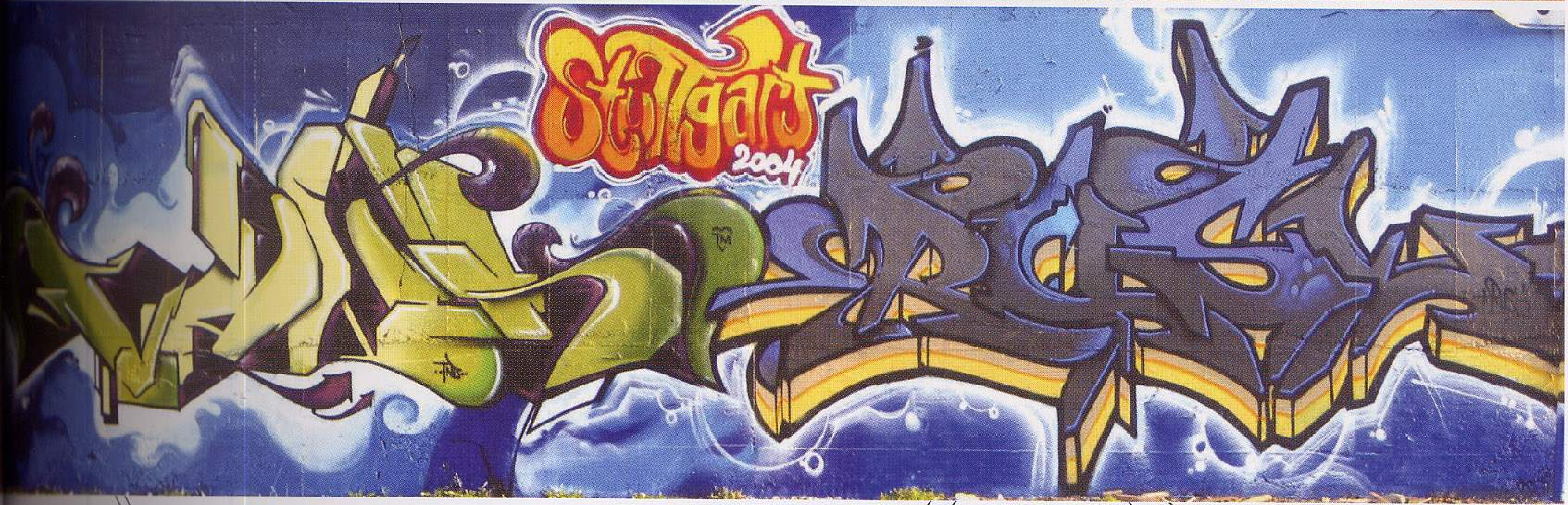
Well best be moving on to Egypt now. The sou inspiration to draw characters and letters as Kris had now gob smacked me in the present. The s Cairo along with the stature of monuments made hard. I would forever pinch myself in constant d view embedded on my retinas while fending off general wrought.

Cairo is fast and furious and again a breedin unsafe driving practises. A quick diving fact: to o license in Egypt you must display the following 1: Drive 26 feet in a forward direction, then, 2: in reverse direction. Mind you this doesn't have straight line, congratulations here's your license growing city of over 20 million people.

The Pyramids of Giza were best seen from horseback. While riding towards these beauties on you grasp their true nature, which was to repres sacredness and the voyage into what we refe heavens.







→ JENS . VANS [Berne Switzerland] → 5AM SUNRISE FROM THE TOP OF MOUNT SINAI
→ VANS . RUSL [Stuttgart, Germany]

Luxor is another unforgettable place, which houses most of the largest temples and burial grounds including the famous and dope sounding Valley of the Kings. Now here's a place that has all its walls covered in graffiti.

The tombs are heavily guarded by security wielding uzi's so I didn't take lightly to engraving my name into the stonewall outside Amenhoptep the thirds tomb. I had to get up with all the kings!

One last trek was to climb mount Sinai. The mystical place where the biblical Moses received the ten commandments.
A small taxi bus service picked a tourist group up from the closest civilised city called Dahub and proceeded to drive towards the mountain. Tired and hungry we arrived at 2 AM and started our way upwards.

I distinctly remember the travel agents saying that it was an easy relaxing four to five hour walk. This turned into a tortures walk that almost saw me pass out through exhaustion a couple times whilst making to the top in 10 layers of clothing wasn't enough to keep me warm.

Finally sunrise and one of the most beautiful sites I had ever witnessed unveiled itself to the gathered crowd of about 400 people from every corner of this earth.

After viewing these ancient places landing in Frankfurt was a little disappointing. It didn't take me long to get back in the swing of modern euro living again and now with invites and free Molotov sitting firm in my hand I was ready to through down the hammer's on the walls of Germany. It was all painting, parties and loosing my way due to fine dining from here to Lyon.

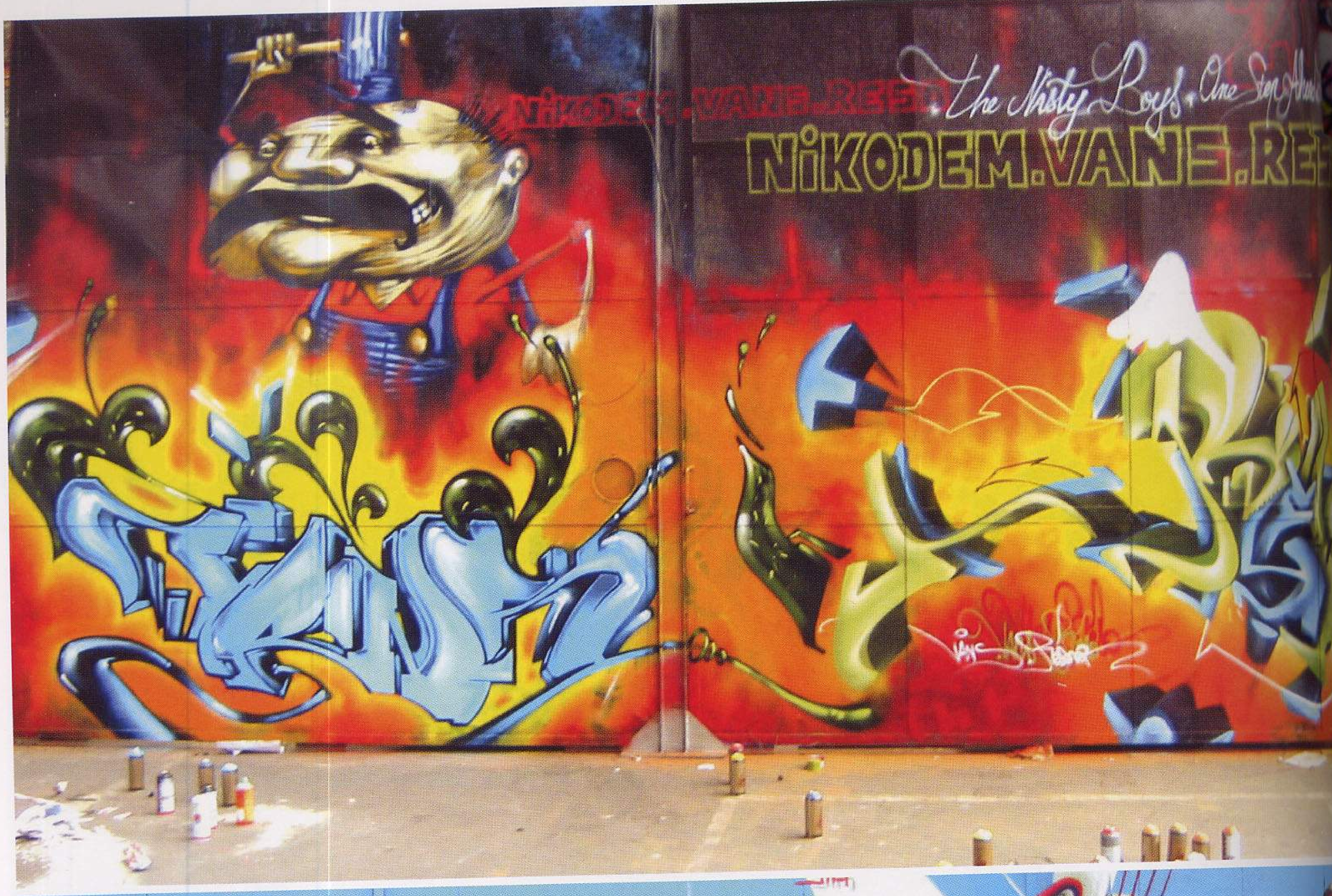
With the 20th anniversary of hip hop in France kicking off, a festival including 300 painters and international acts such as Wu Tang and Grandmaster Flash took place in the old districts of Lyon. The three day stint of 2000 square metres of wall art and free everything was yet another amazing experience.

Bern in Switzerland seemed close so I headed of to catch up with good mates for more painting and laugh's.

The one thing I struck out with was the weather that kept me designing in the Atalier graphics lab for the first couple of days before the heavens open and walls dried out long enough to burn.

The last leg of my journey was a side step to Stuttgart followed by a piecing frenzy with good mates through Swiss, before embarking back home to SA.
I strongly advise travelling and hope to inspire you all!

Thanks to all the individuals and crew's that made my 04 trip unforgettable, much love. → Vans- ISA, TNB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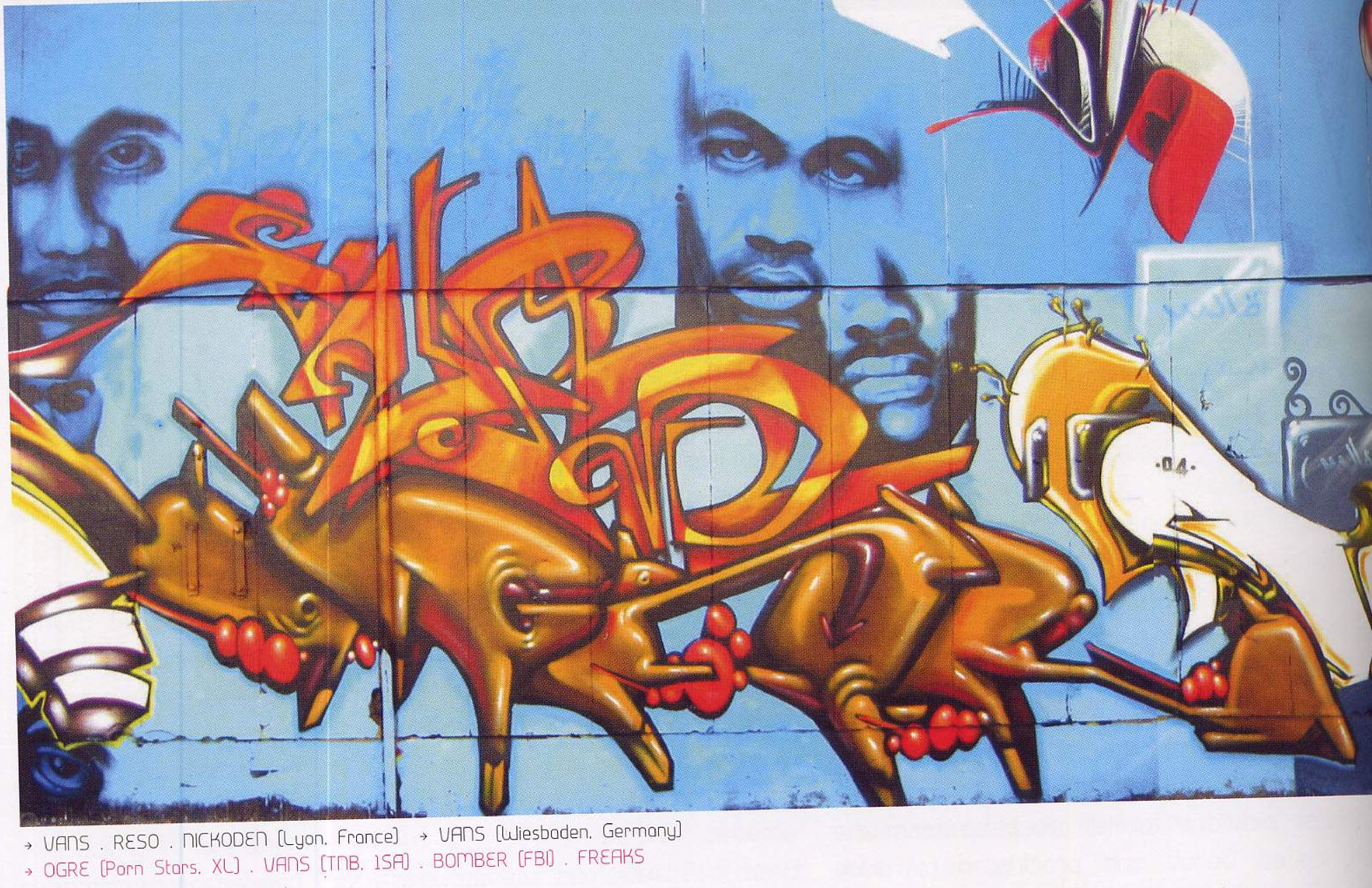
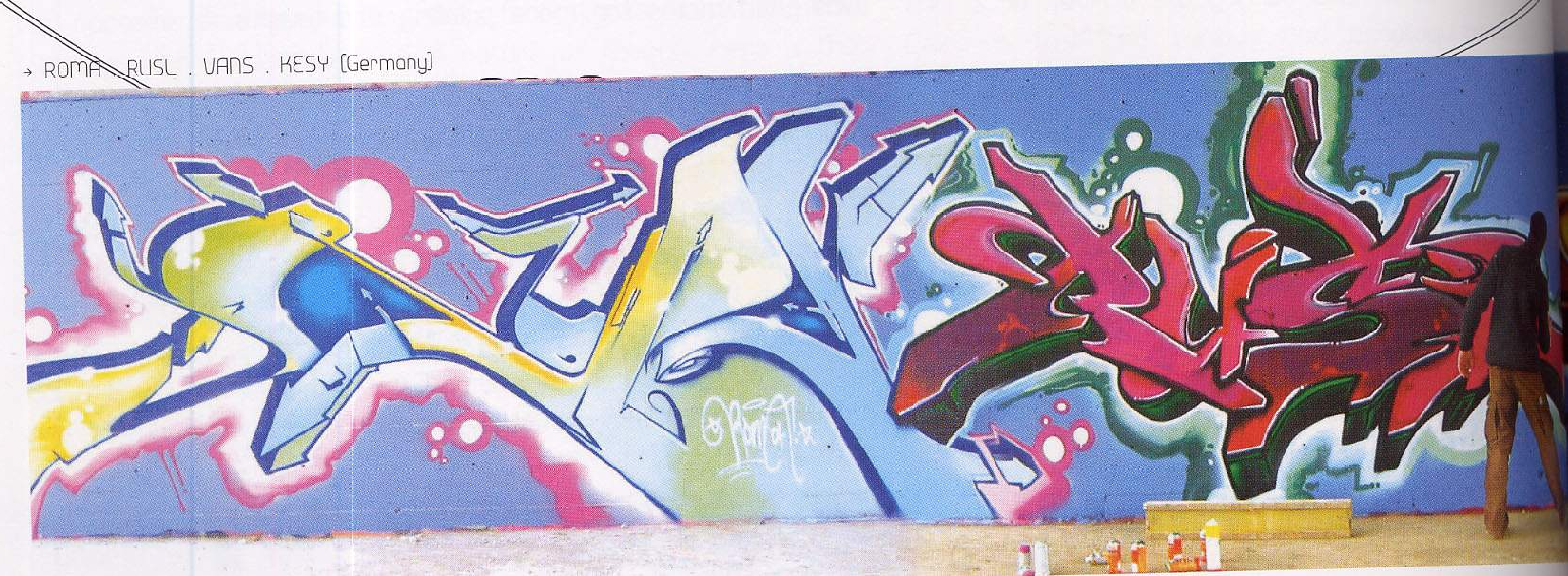
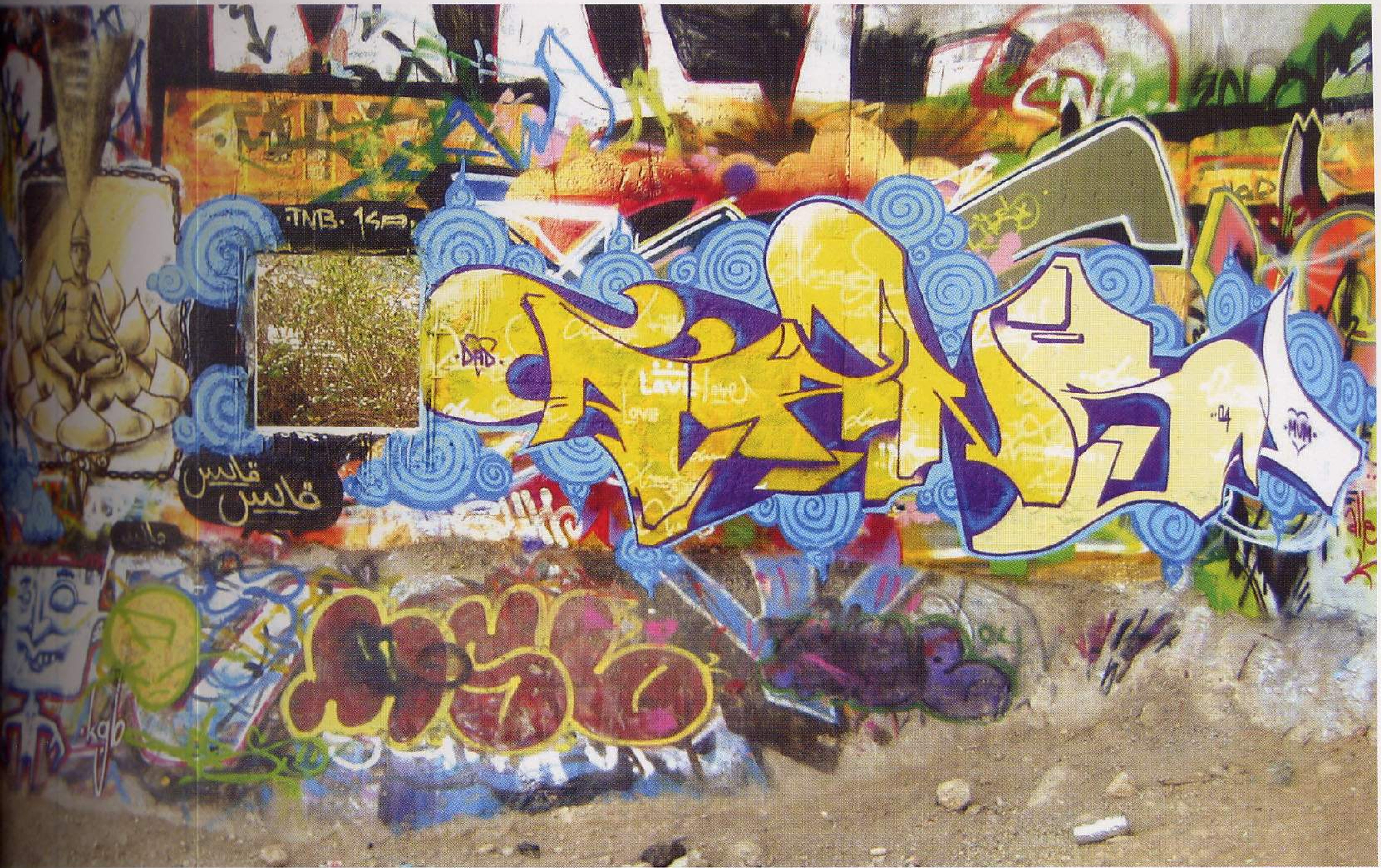


→ VANS . RESO . NICKODEN (Lyon, France) → VANS (Wiesbaden, Germany)
→ OGRE (Porn Stars, XL) . VANS (TNB, 1SA) . BOMBER (FBI) . FREAKS

→ ROMA . RUSL . VANS . KESY (Germany)

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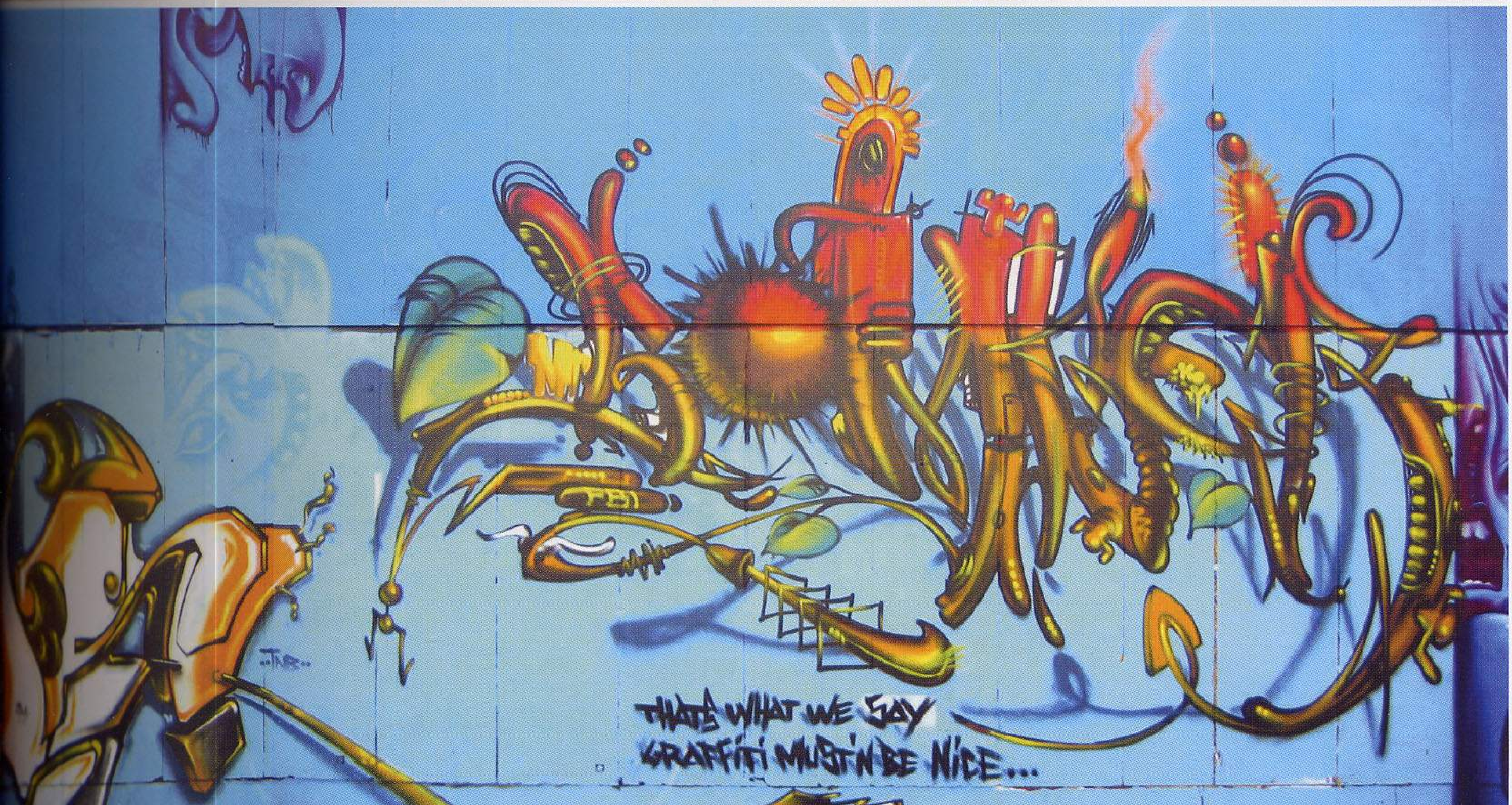
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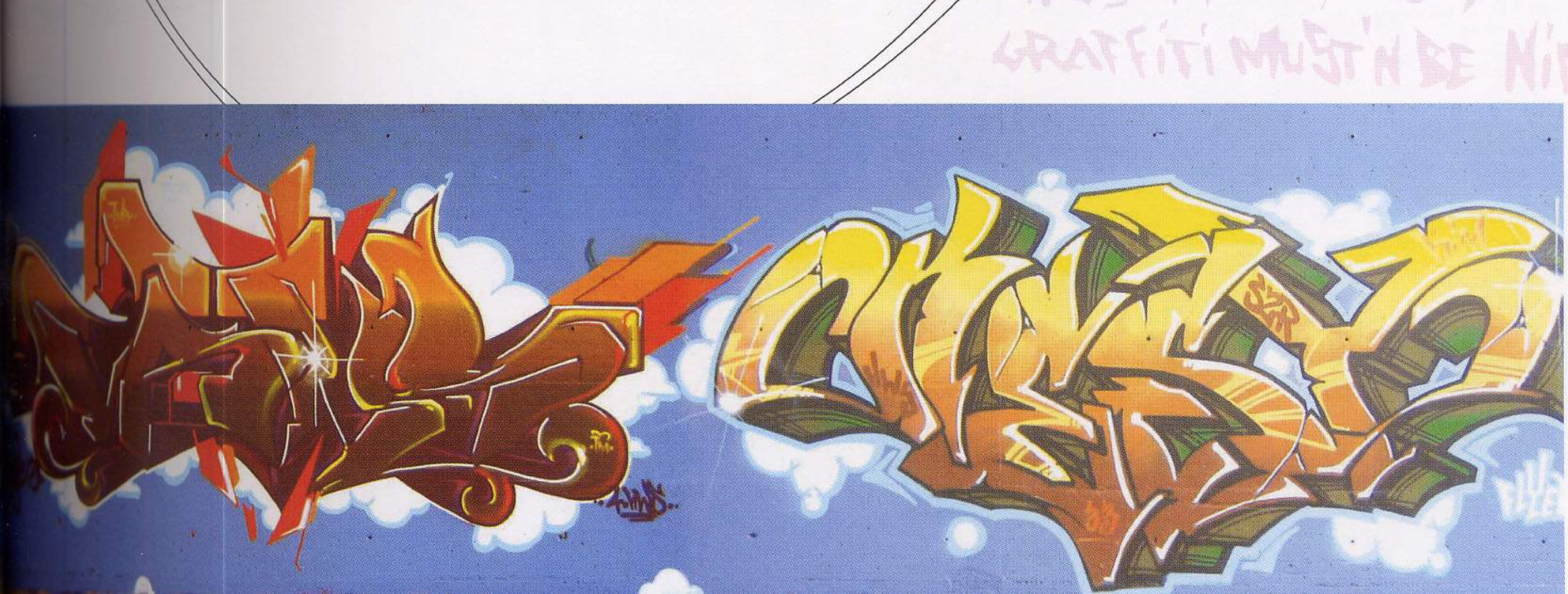
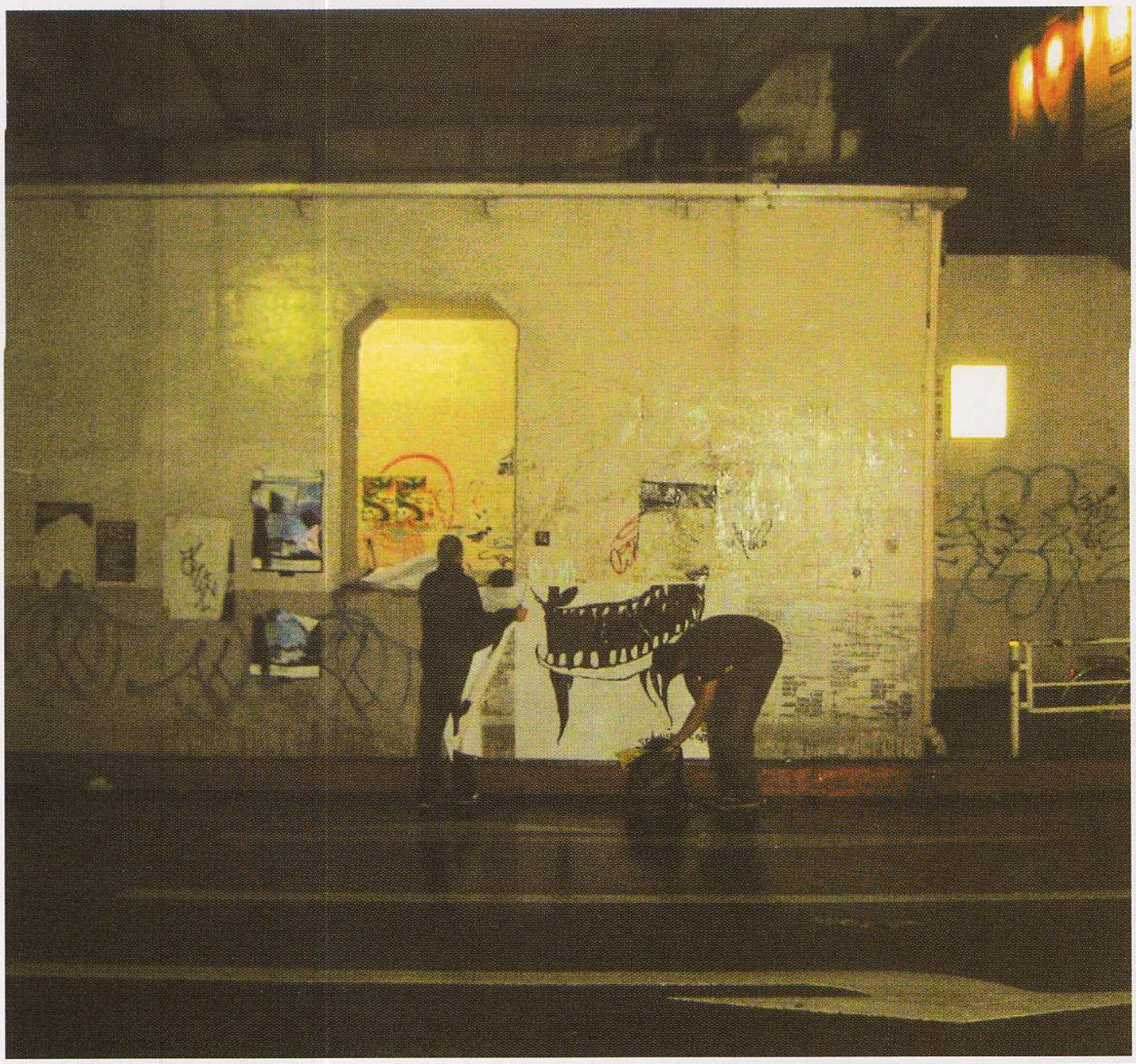
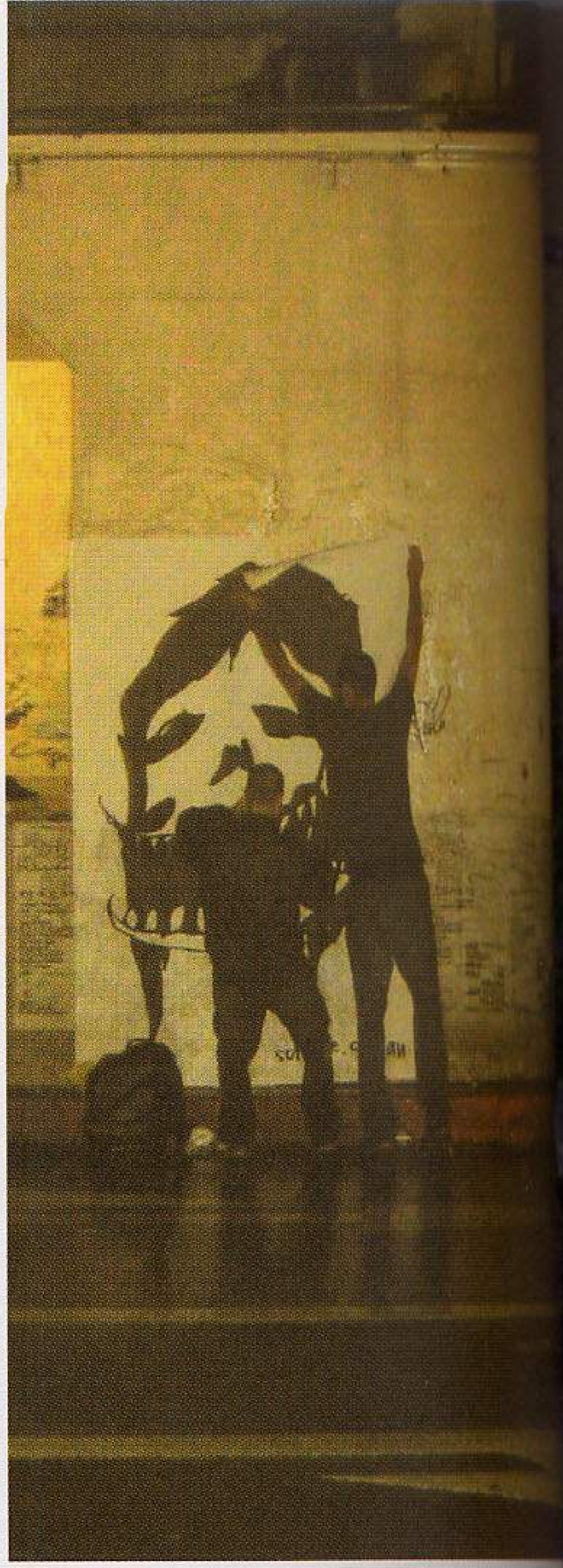
FBI
THAT'S WHAT WE SAY
GRAFFITI MUST'N BE NICE...

THAT'S WHAT WE SAY
GRAFFITI MUST'N BE NICE







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ラッカースプレー
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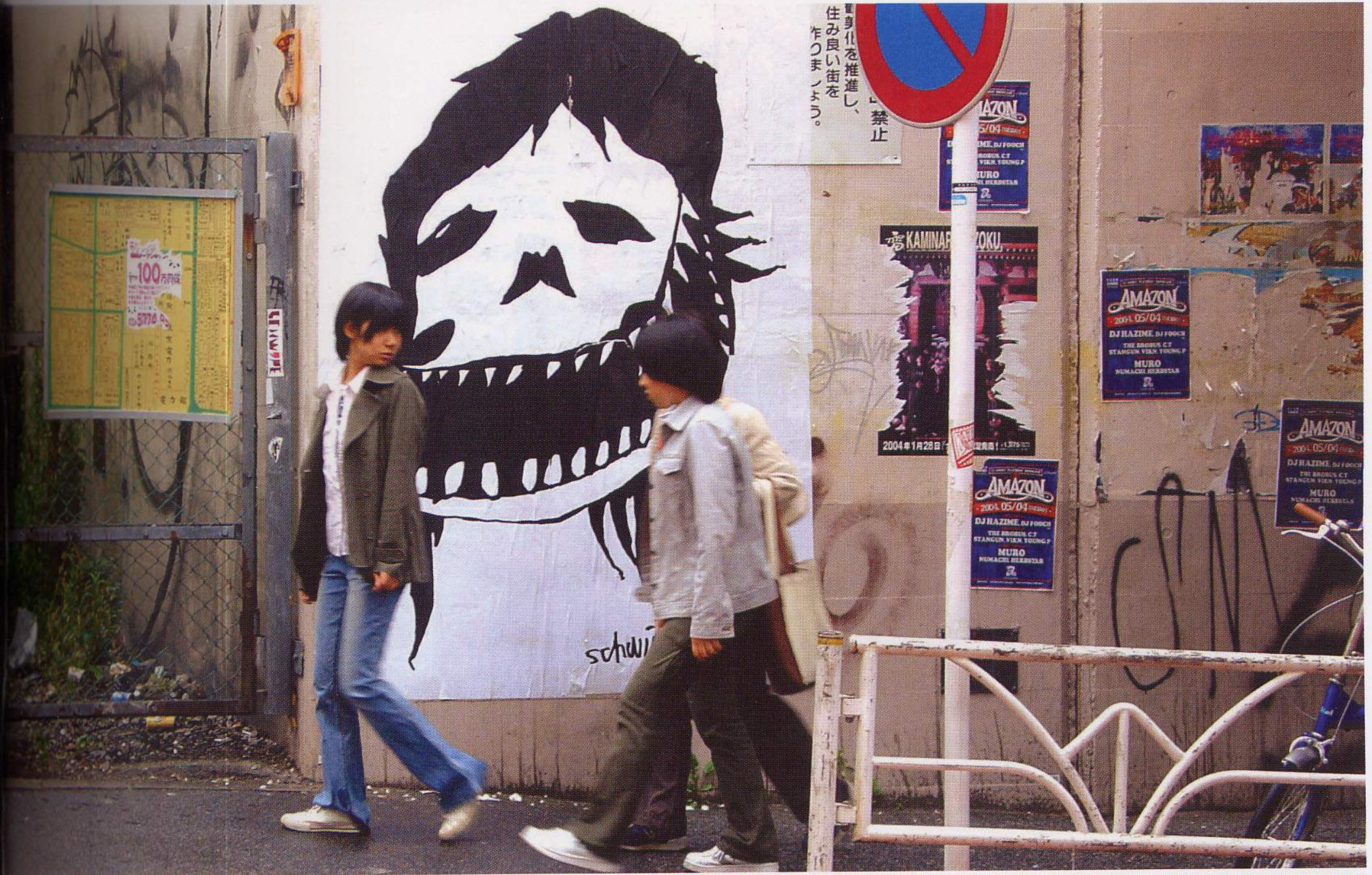
0.6~1.1

SCHWIPE

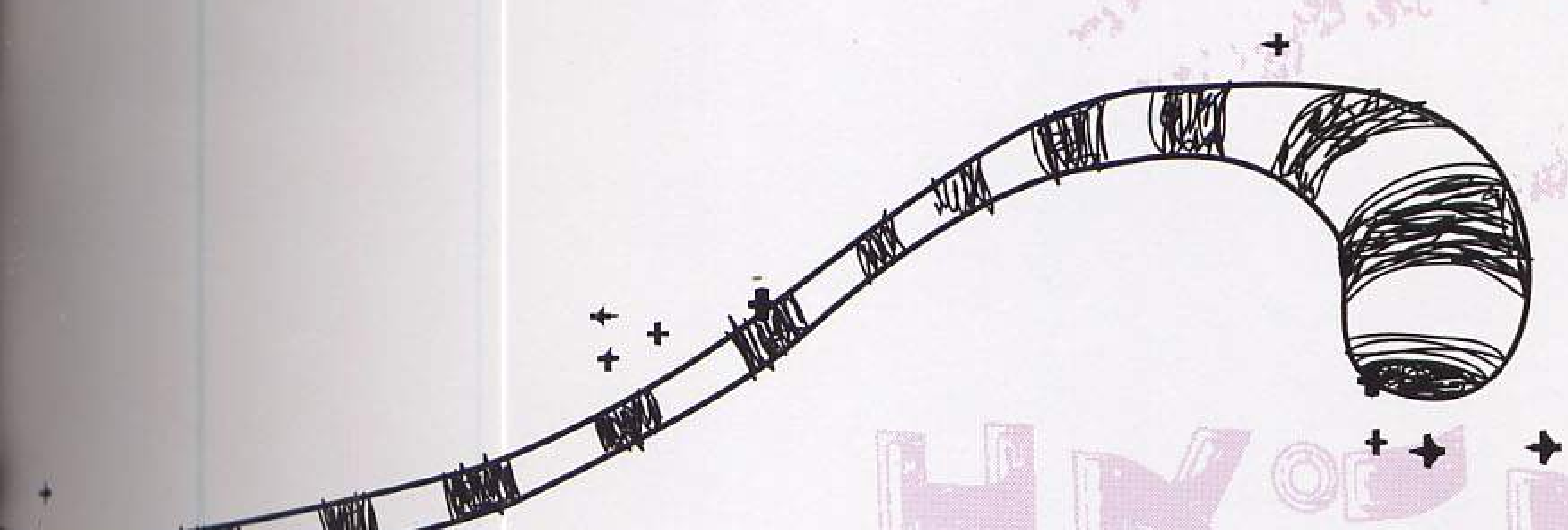
IN TOKYO

ADORN
JEST
1970


住み良い街を作りましょう。
禁止
AMAZON
2004.05/04
DJ HAZIME, DJ FOOCH
MURO
KAMINARI ZOKU
schwi

SCHWIPE
路上
駐車禁止
原宿警察署

→ schwipe.com.au



KAWS
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SWEAT

PHOTOGRAPHY BY SEAN FENNING

ART BY YOK → THEYOK.COM

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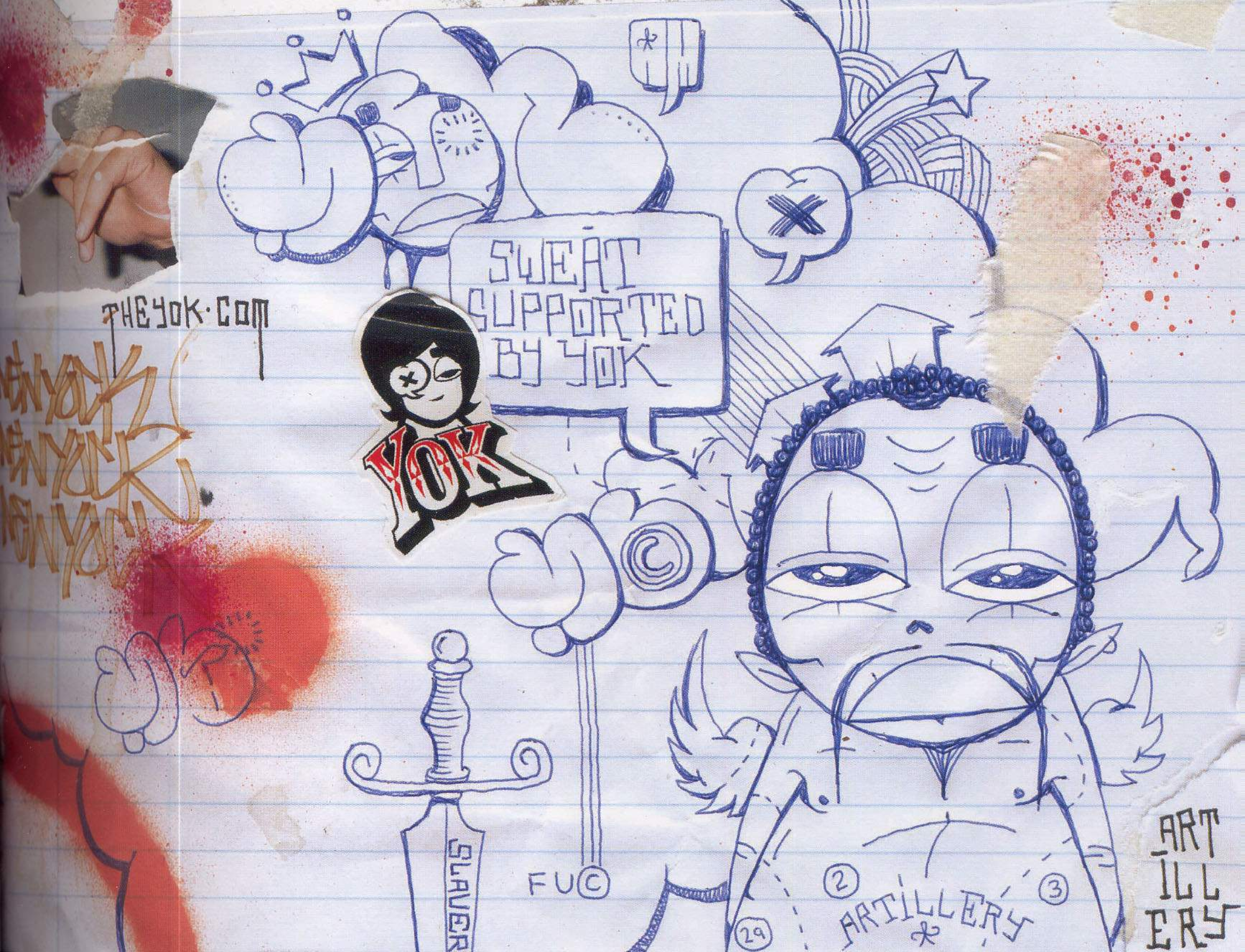
Vehicle: [redacted]
YOK

→ JOHN CARDIAL

MOLOTOWARTIST

Hochpigmentierter Spezialack in der weltexklusiven "anti-
g", "no-dust", "all-season" Molotow-Technology. Einstellung,
liche Anwendungserfolg für alle creativen + dekorativen A
innen + aussen. Deckt immer + überall. Selbst
Oberfläche gründlich reinigen (evtl. Ro



SWEAT SUPPORTED BY YOK
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THE MAYHEM KREW
THEYOK.COM
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Narwick

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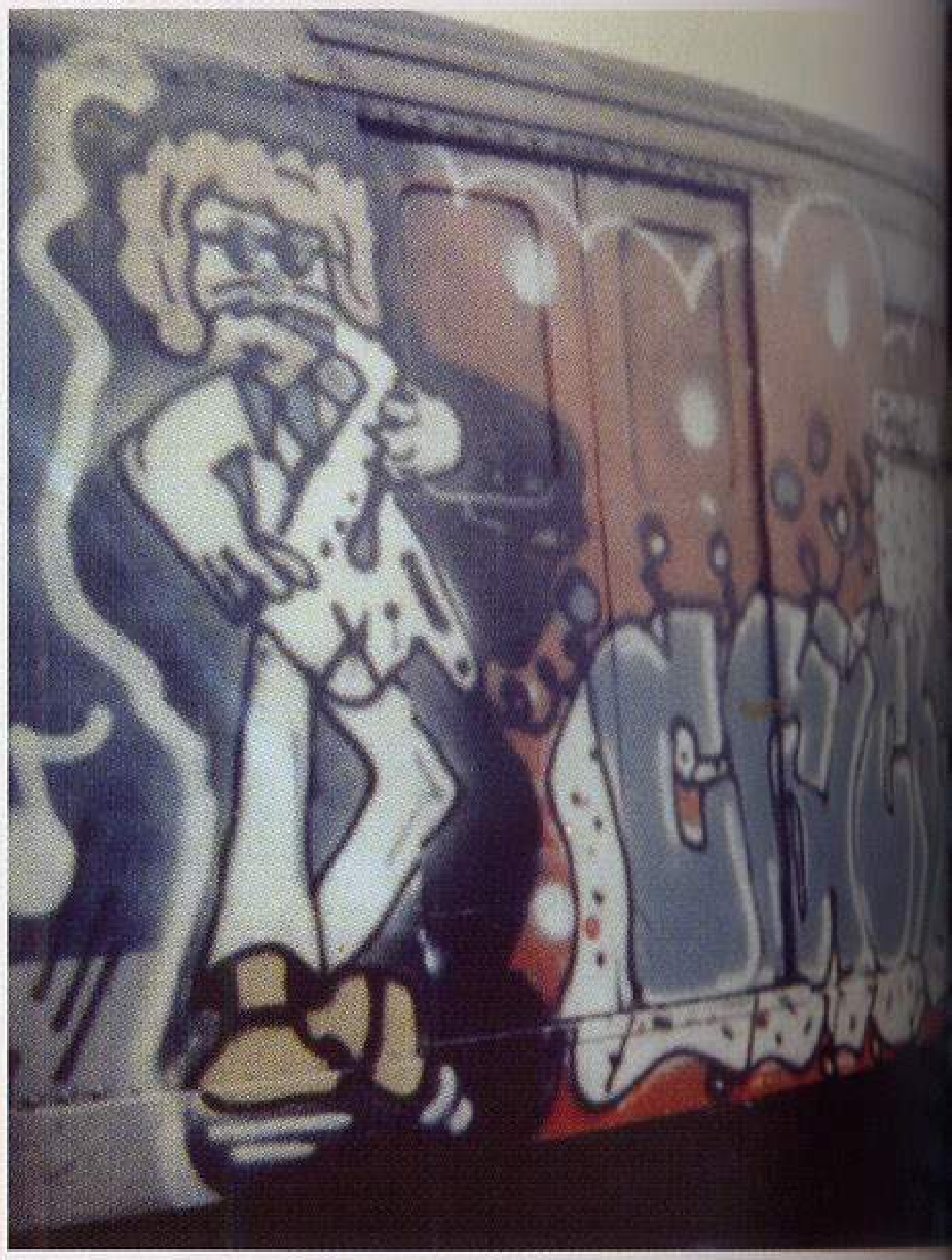
YOCK ONE

→ JAMES ROSS

→ THANKS TO SEAN FENNING and YOK FOR MAKING THESE PAGES POSSIBLE.

PHOTO BY TERENCE CHIN



BLADE

Blade's experiences as a graffiti writer in the early seventies is the stuff we dream about. His resume of galleries and shows is extensive to say the least, not to mention the 5000 subway cars he painted in New York during graffiti's flourishing years. Until now it has been pretty much unknown that outside of his art, Blade was also a bass guitarist. He played in The Bazay Jam Band and toured around New York State from 1974-1978.

Blade was in Australia for an interstate tour presented by 183 Productions and Kasino. The tour involved a series of exhibitions in Brisbane, Sydney and Melbourne to promote the release of "Soda Pop"; a remastered collection of raw, psychedelic, electro funk jams recorded by Blade and The Bazay Jam band during the late 70's and early 80's. While in Australia Blade painted his first trains in 20 years and had the time of his life playing a gig for old times sake at the Melbourne show.

Dmote asked a few quick questions while setting up the Sydney exhibition;

DMOTE: → OK LET US KNOW HOW OLD YOU ARE AND WHEN YOU FIRST STARTED WRITING?

Blade: Age 18 with 29 years experience (you do the math). I started writing in the early seventies. My first piece on a train was in 1972.

→ WHEN DID WRITING START?

Blade: People say 1969 but I saw it first in 1970.

→ WHAT ABOUT CREWS?

Blade: TC5 and The Ebony Dukes.

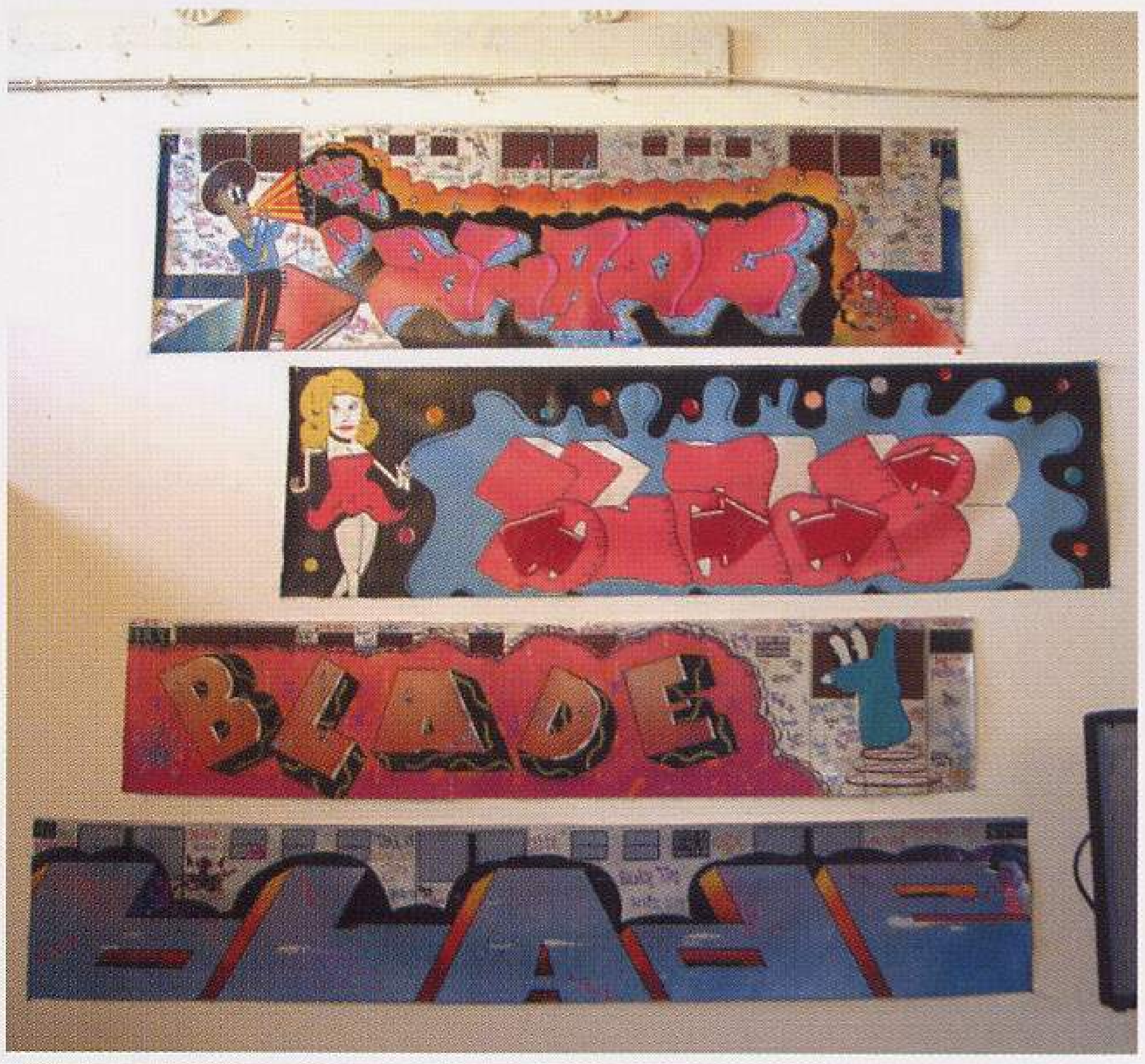
→ BREAK THAT DOWN..

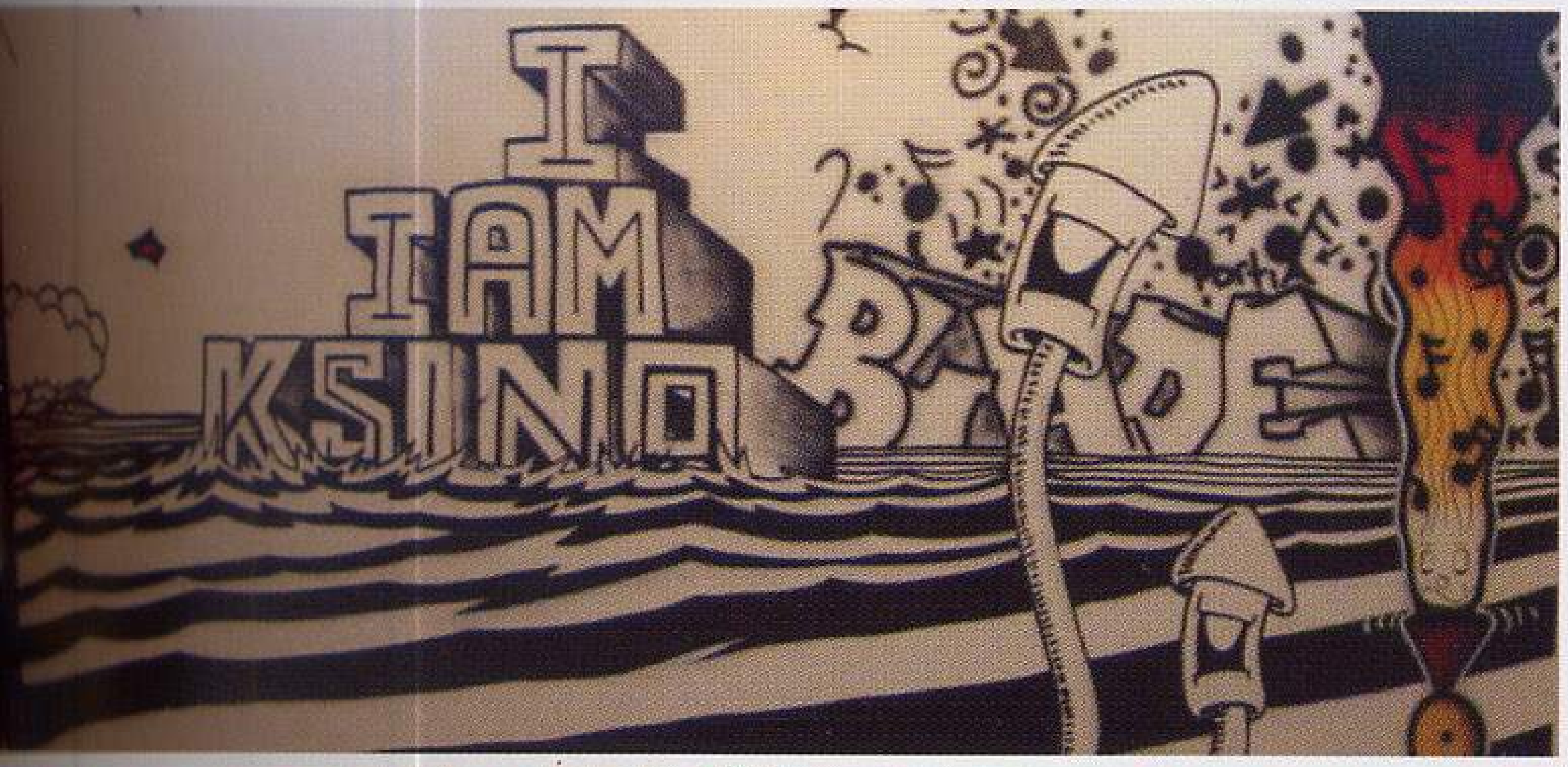
Blade: The Ebony Dukes was started in the early
It was mainly black guys and then Fuzz One ; Fuzz
white guy in the crew, he was eight years old with
and blue eyes hanging in the yards with much older

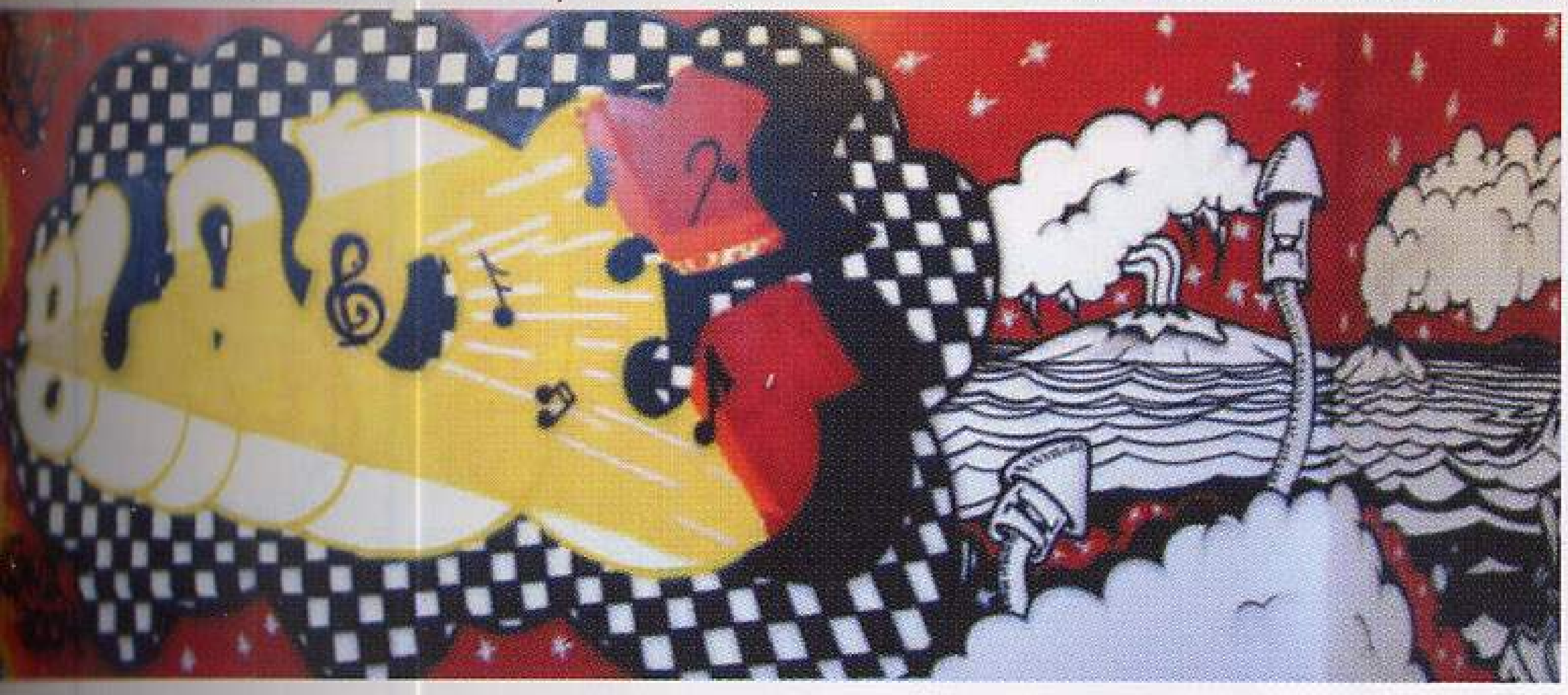
TC5: Death made up the name. We were all sitting
of names and he just came out with it, "The Crazy
The original members were Death, Vamm, Blade,
Tull's name came from Jethro Tull.
Back then Death had made up laminated crew cards.
presented with a card laminated you knew that this

→ TC5 NOW?

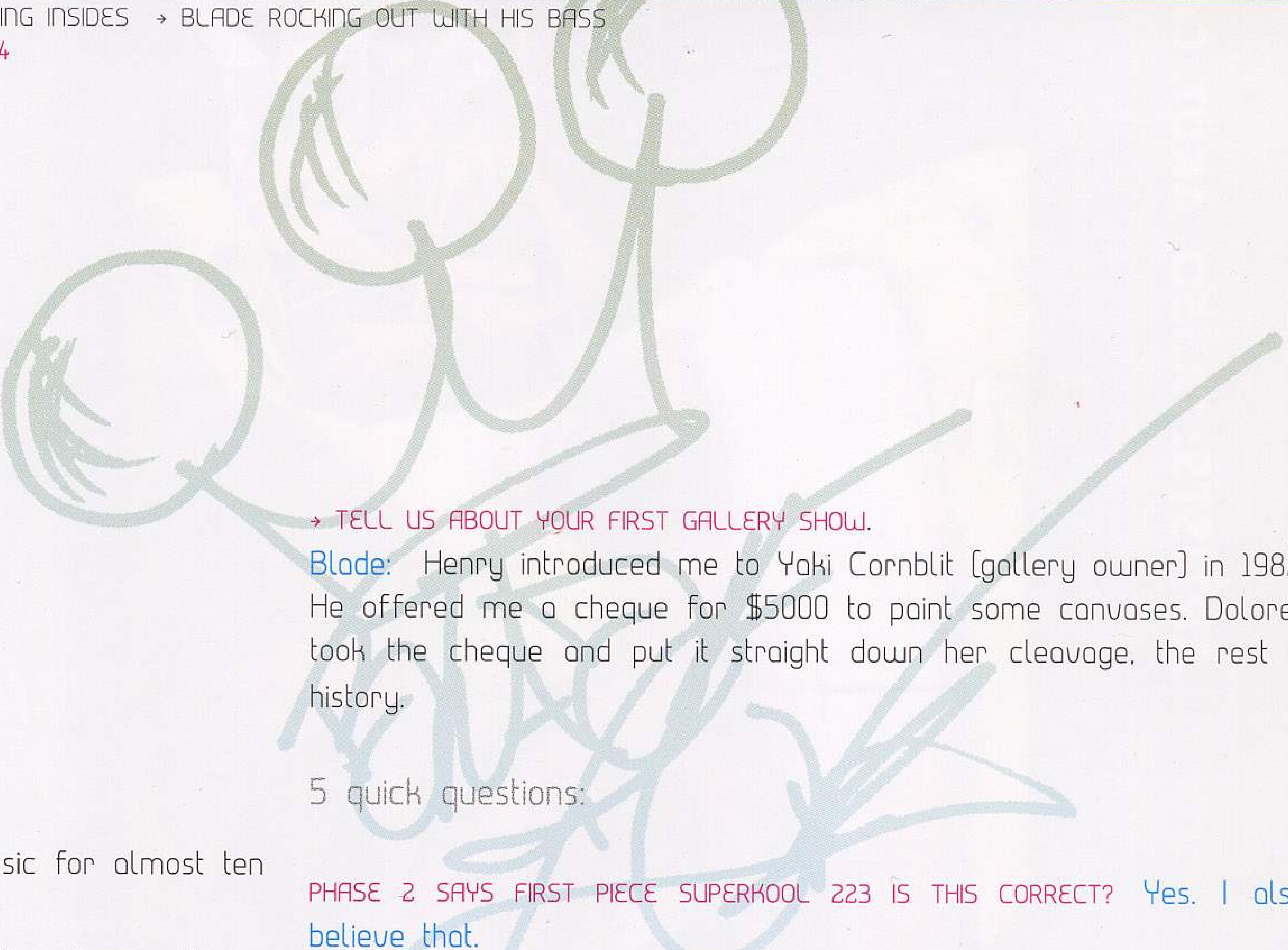
Blade: Well Comet gave the name to "Lil Seen"
then there was Pink and all them.
Today I get kids from Europe comin up to me sayin
Im like, what the fuck!







OOL FLICKS → CRACHEE 11 SUBWAY → BLADE DROPPING INSIDES → BLADE ROCKING OUT WITH HIS BASS
THER IMAGES ARE FROM THE SYDNEY EXHIBITION. 2004



OU EVER GET BUSTED?

Never busted for graffiti.

T HAVE YOU BEEN BUSTED FOR?

(Does not answer.)

T ABOUT HIP HOP?

When I was painting there was no rap music for almost ten
s to follow.
istened to Parliament, Funkadelic, Sly and the Family Stone,
en Wolf, KC and the Sunshine Band, The Fat Back Band.

FAIRLY WIDELY AGREED THAT HENRY CHALFANT PROMOTED AND PACKAGED
E, RAP MUSIC AND B-BOYING AS THE CULTURE THE WORLD NOW KNOWS AS
, DO YOU THINK THIS IS TRUE?

Yes.

OU PISSED AT HENRY?

Ahhh, Henry got alot of things wrong.
ample the piece in the beginning of Subway Art; "Baby Letters".
oto says 1980, the piece had been running for 5 years, the photo
aken in 1980.

→ TELL US ABOUT YOUR FIRST GALLERY SHOW.

Blade: Henry introduced me to Yaki Cornblit (gallery owner) in 1982. He offered me a cheque for $5000 to paint some canvases. Dolores took the cheque and put it straight down her cleavage, the rest is history.

5 quick questions:

PHASE 2 SAYS FIRST PIECE SUPERKOOL 223 IS THIS CORRECT? Yes. I also believe that.
FIRST PERSON TO DO A CHARACTER? Staff 161 (the reaper) a grim reaper character.
THE CHECKERBOARD CLOUD? Also Staff 161.
ALL TIME FAVORITE WRITERS? Superkool 223 and Staff 161
MOST OVERRATED ? Ramellzee and Cap (toy).

Blade now makes and sells 10 paintings a year to mainly European collectors. He plans to retire to Florida in three years.

→ WWW.BLADEKINGOFGRAFF.COM
→ WWW.ONEEIGHTTHREE.COM

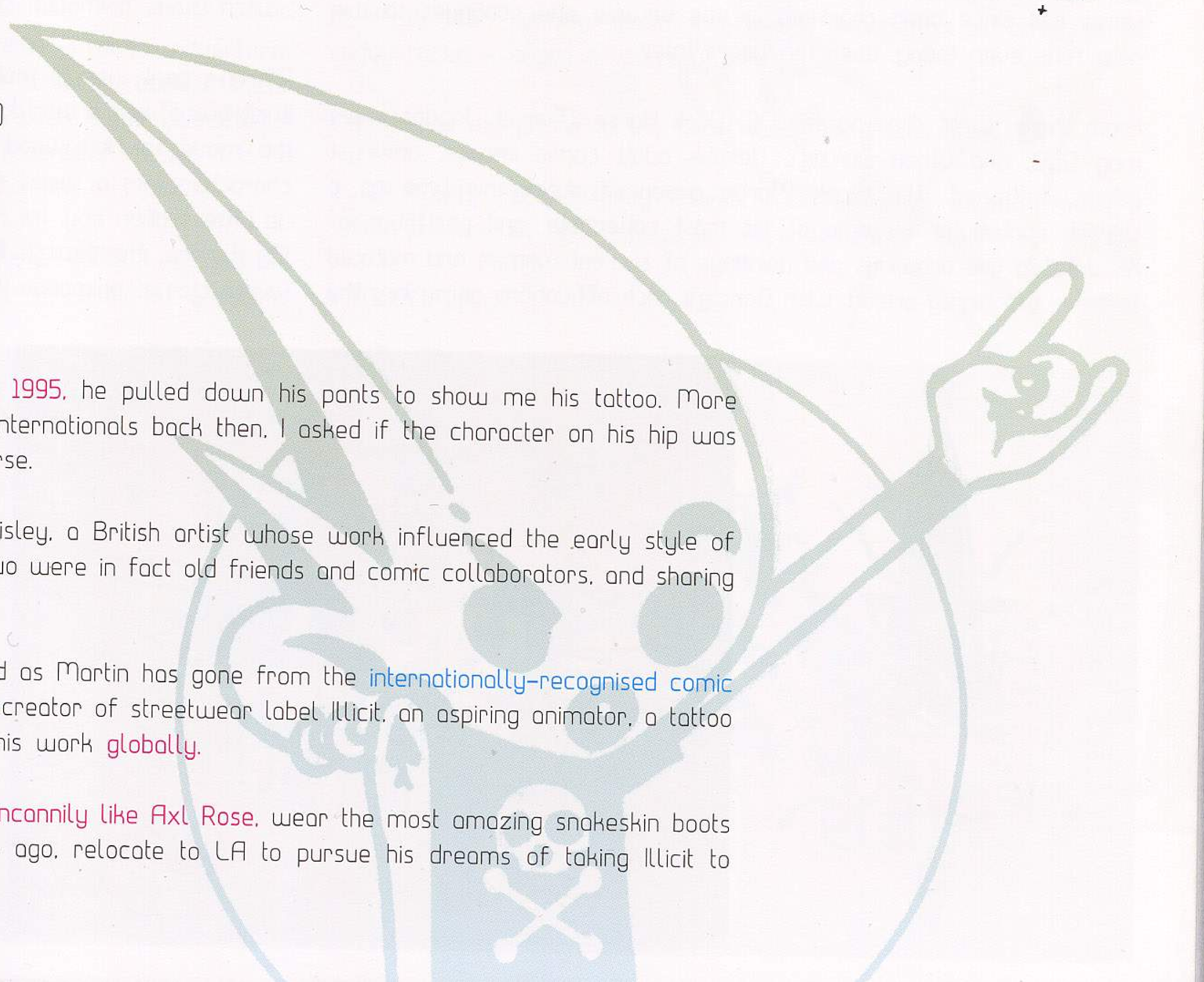
MARTIN EMOND

RIP

ds by Mitch Marks.

y Martin Emond (Images courtesy Illicit)

illicit.co.nz

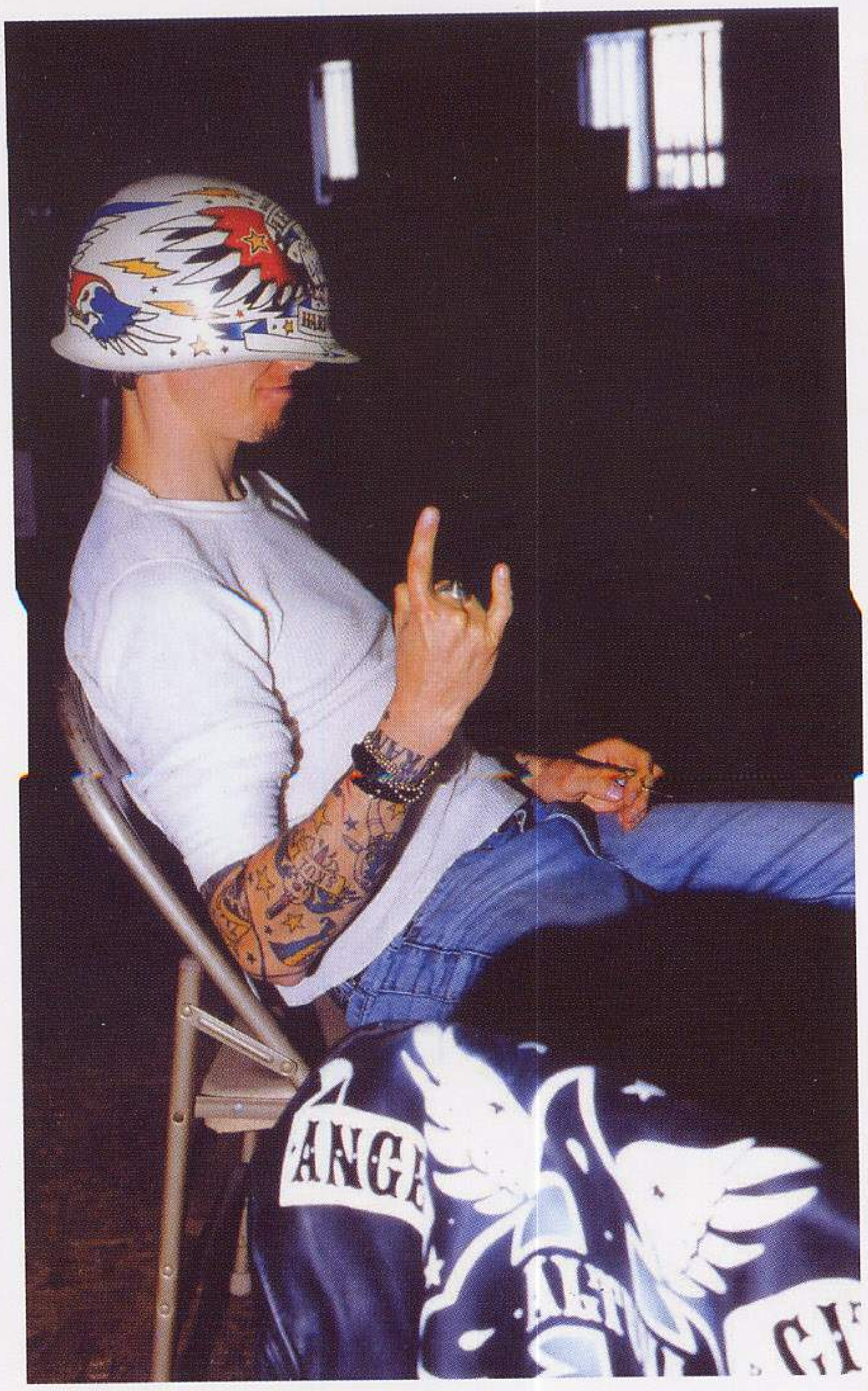


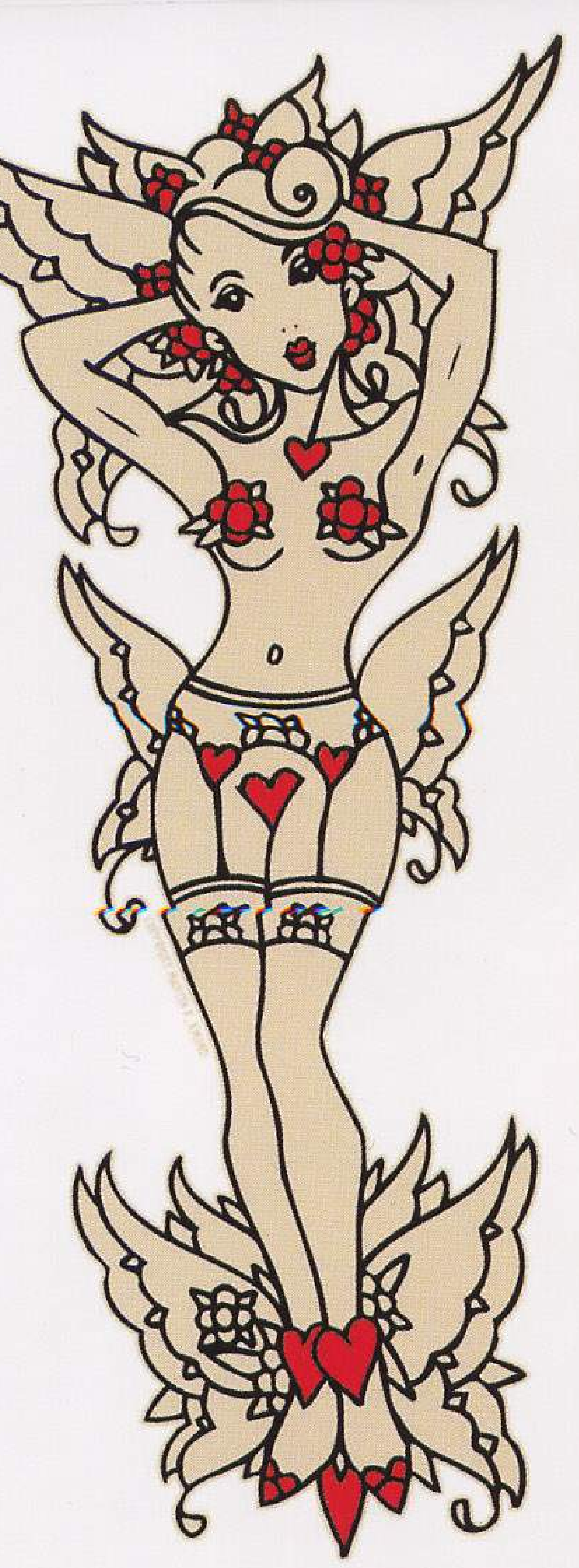
t time I met artist Martin Emond, in 1995, he pulled down his pants to show me his tattoo. More with the work of local artists than internationals back then, I asked if the character on his hip was ork of fellow Wellingtonian Simon Morse.

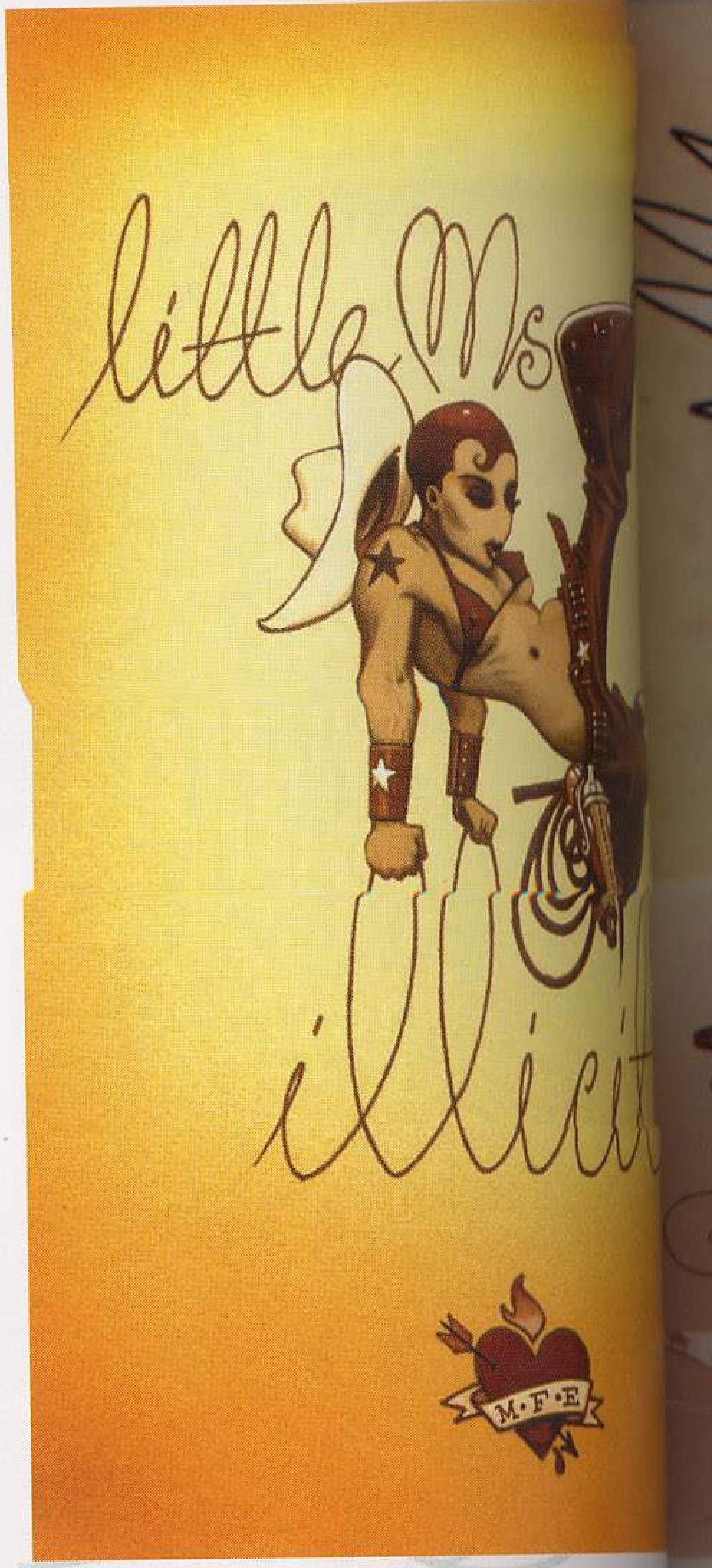
ed out the illustration was by Simon Bisley, a British artist whose work influenced the early style of Emond and Morse, and that the latter two were in fact old friends and comic collaborators, and sharing dio at the time.

at first revealing meeting I've watched as Martin has gone from the internationally-recognised comic at he was even then to become a co-creator of streetwear label Illicit, an aspiring animator, a tattoo rtist and hold sold-out exhibitions of his work globally.

so seen him front a rock band, dance uncannily like Axl Rose, wear the most amazing snakeskin boots plete with snake heads!), and, two years ago, relocate to LA to pursue his dreams of taking Illicit to orld. +







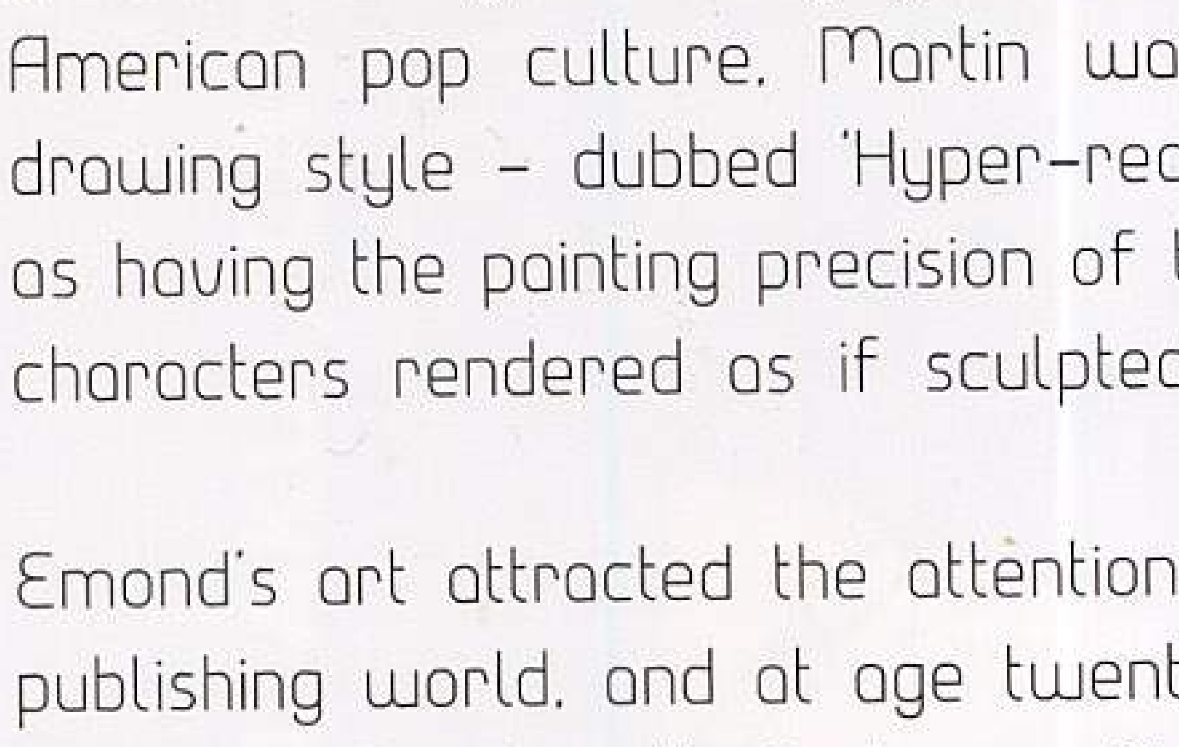
For a Scottish-born, South Auckland-raised lippy New Zealand kid to go from poring over 2000 AD to working on the same title and earning the respect of his idols as peers seems like every illustrator's dream. In the hardly-encouraging NZ artistic environment, immersed in American pop culture, Martin was able to develop his own unique drawing style – dubbed 'Hyper-realism', which Simon Morse describes as having the painting precision of the Pre-Raphaelites, but with twisted characters rendered as if sculpted from plasticine.

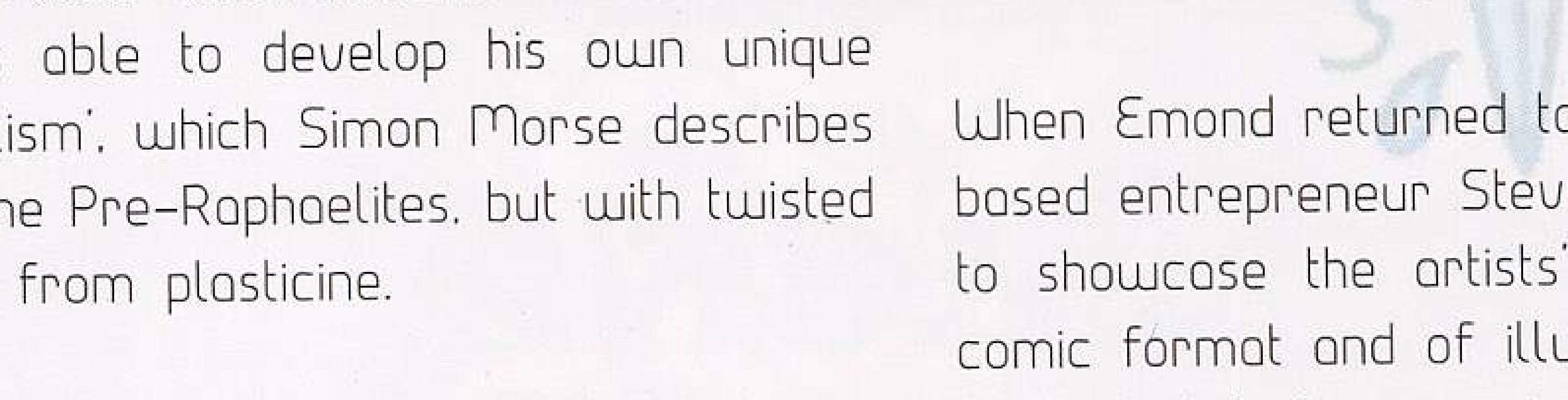
Emond's art attracted the attention of some heavy-hitters in the comic publishing world, and at age twenty-one he moved to the UK to work on White Trash with Scotsman Gordon Rennie – drawing on his love for rock icons to draw thinly disguised pastiches of Axl Rose and Elvis Presley running riot over the American desert. The four-part comic series has since been reprinted in one volume and continues to win new fans even today, over ten years later.

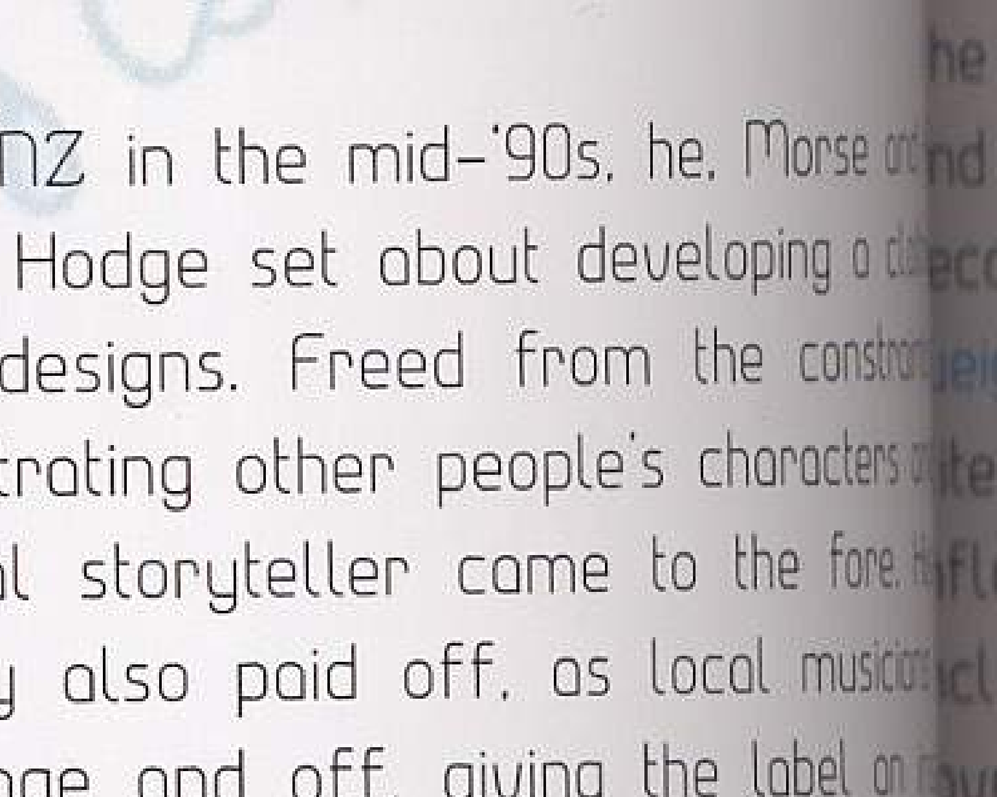
From there, stints drawing for DC, Dark Horse, Marvel, Japanese art mag DDD, and Glenn Danzig's Verotik adult comic imprint, amongst others, followed. The work Martin produced during his time as a Verotik contributor is some of his most collectible, and portfolios of his detailed line drawings and paintings of surreal women and mutated femmes are highly prized. With Danzig's rock affiliations giving him the 'in' he wanted to the punk rock scene, Martin also illustr
and album covers for USA noise outfits such as Samhain
the Misfits, as well as keeping a foot in the door of the
NZ music scene by producing artwork for Shihad (now Pa

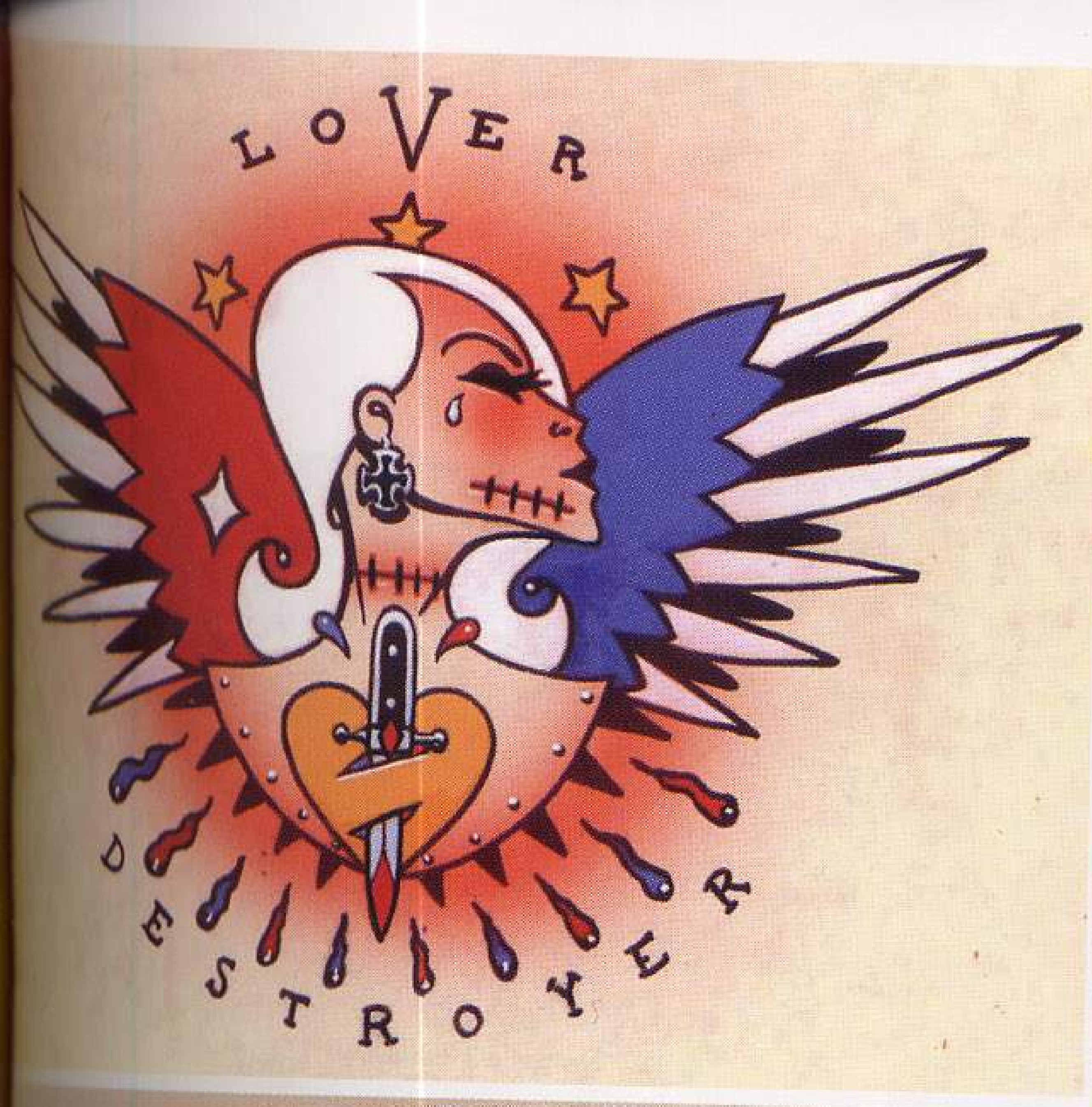
When Emond returned to NZ in the mid-'90s, he, Morse an
based entrepreneur Steve Hodge set about developing a c
to showcase the artists' designs. Freed from the constra
comic format and of illustrating other people's characters
Martin's talent as a visual storyteller came to the fore. H
within NZ's rock fraternity also paid off, as local musicia
to wear Illicit gear on stage and off, giving the label on
profile. Switch Blade, a character originally created for t
label, became the primary outlet for his narrative impuls
Switch Blade animation seemed a logical progression.

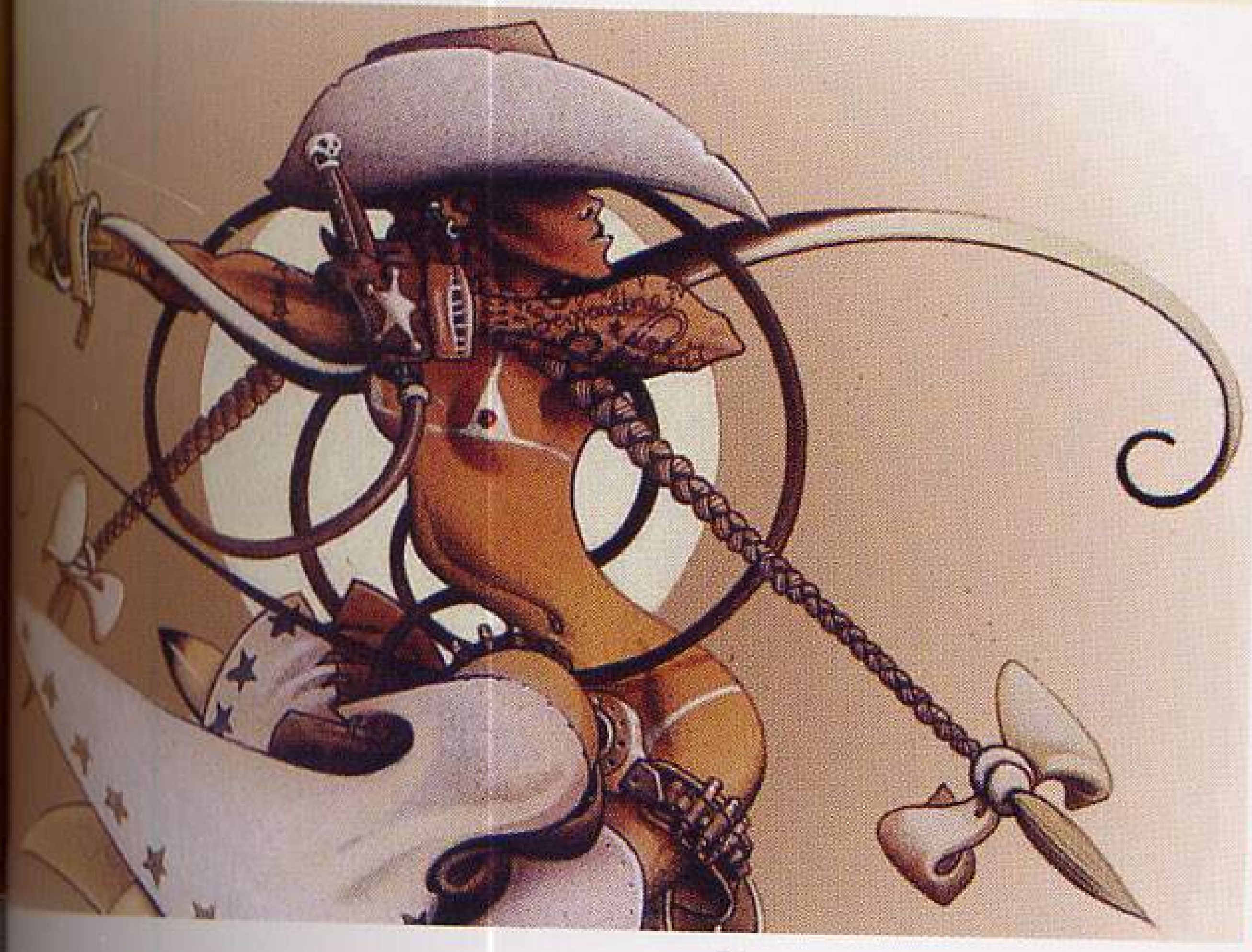
Martin's goal was to make the world of Switch and friend
Illicit brand) into a worldwide entertainment franchise, and si
the move to Hollywood in 2002 he'd been working on t
characters into a series revolving around Switch Blade - th
up little orphan boy, his ragtag mates and shady periphera
For Emond, the Switch Blade project encompassed all the
loved: classic animation, tattoo flash, rock music and cinema

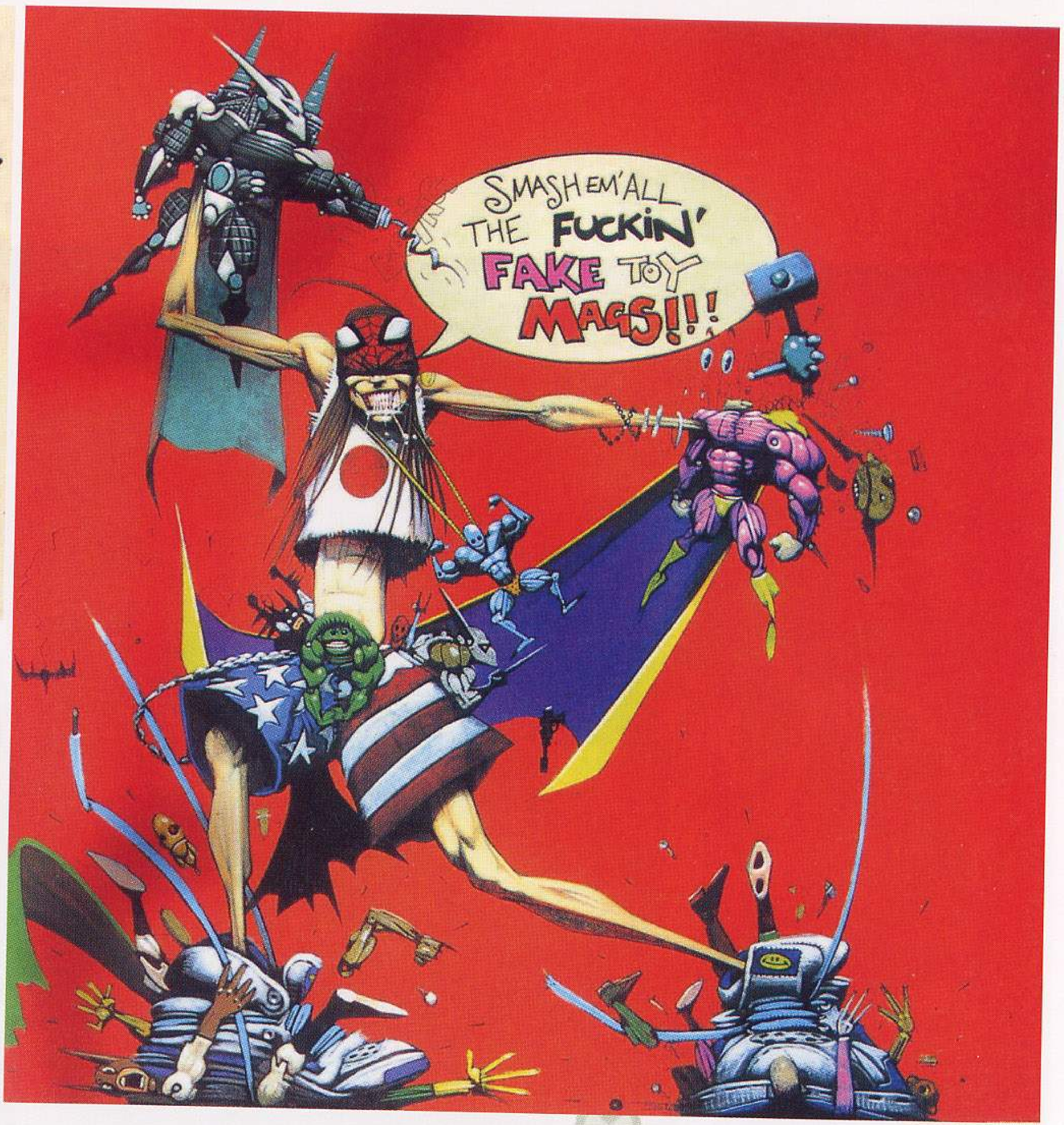











SMASH EM'ALL THE FUCKIN' FAKE TOY MAGS!!!

is fans, Switch embodies all that we love about Martin's work: ity, beautifully executed artwork, and tongue-in-cheek ness.

udio that Martin occupied when I met him in Wellington was tiny. very available non-drawing space was covered in pictures, toys, ts, comics and religious statuettes. Shelves groaned under the of books on anatomy, album cover art and comic anthologies. ly wearing his (he)art on his sleeve he immersed himself in his ces, decorating himself with tattoos of his favourite artists' work, ng his own. Photos from his LA studio showed that Martin's for Americana and tattoo art had surpassed even his love for s - heavily illustrated mannequins and biker helmets covered his pace, tattoo flash filled his sketchbooks.

took on another persona – 'Mickey Martin' – for his adventures r Jerry styled art and tattooing. Illicit is set to open a tattoo n Auckland that draws heavily on a Switch Blade character – ng tattooist Papa Cain – as a design concept. Sadly, Martin will never get to see this tribute to his life and work.

began writing this article about my friend Marty. I enjoyed the to catch up with him via email. I sent him a list of questions and he replied with a mini-bio, worded in his sparse, evocative style and tinged with sadness. His enthusiasm for Illicit and for the prospect of a Switch Blade animation was obvious, but so were his creative struggle and a constant feeling of disappointment.

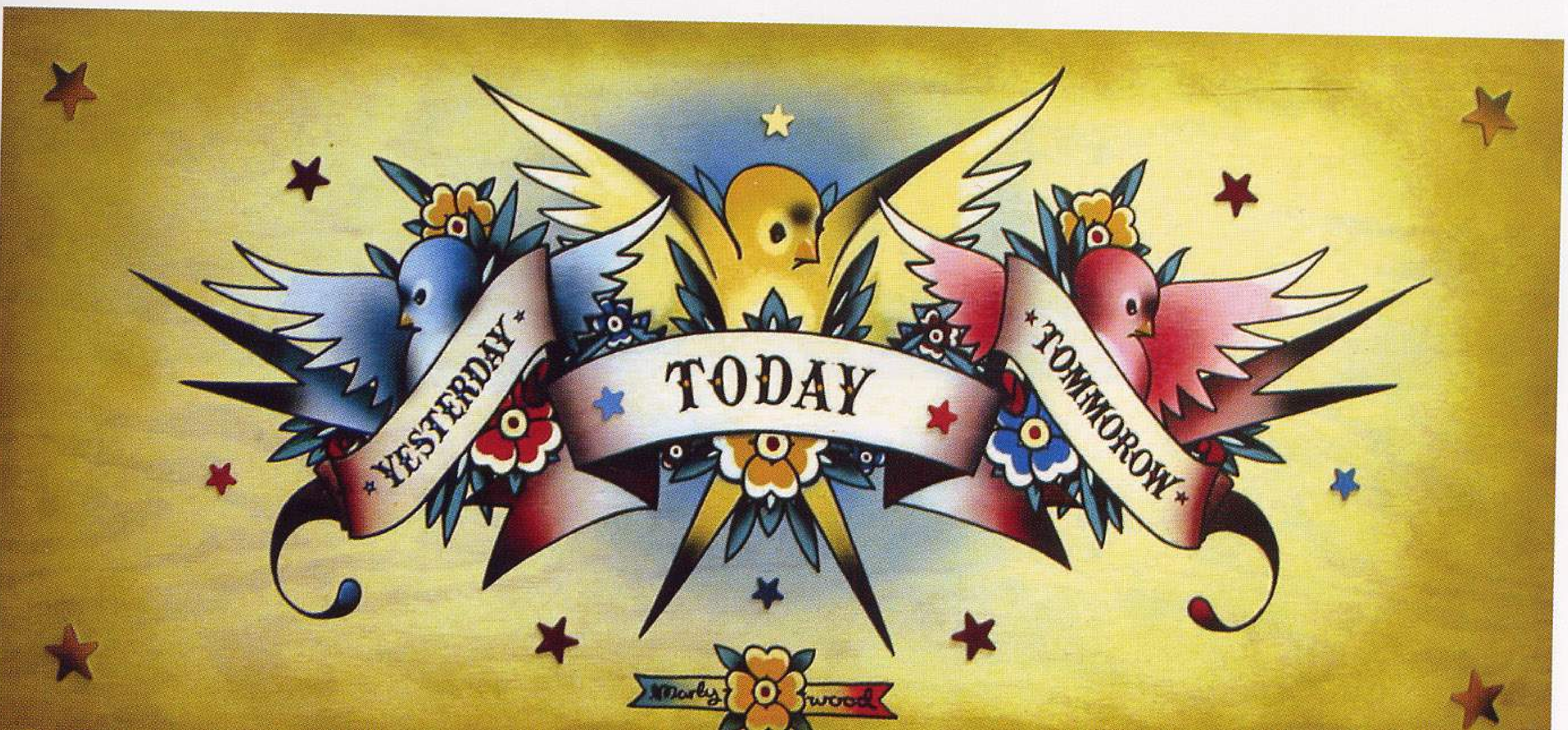
He was very aware of the talents he possessed, but his chronic modesty, politeness and sensitivity didn't let him rate himself too highly. His work, sure, but not himself.

Halfway through the piece, sitting up at my computer late at night with the word file and a folder of Marty's pictures open on my desktop, I tried to find the words to reply to his most recent email. I changed my desktop picture to a recent work he'd done that depicted three swallows, labeled 'Yesterday, Today, Tomorrow'. Yesterday's bird has a single tear running down its cheek. Tomorrow's is ambiguously ruddy-faced – anger or sorrow?

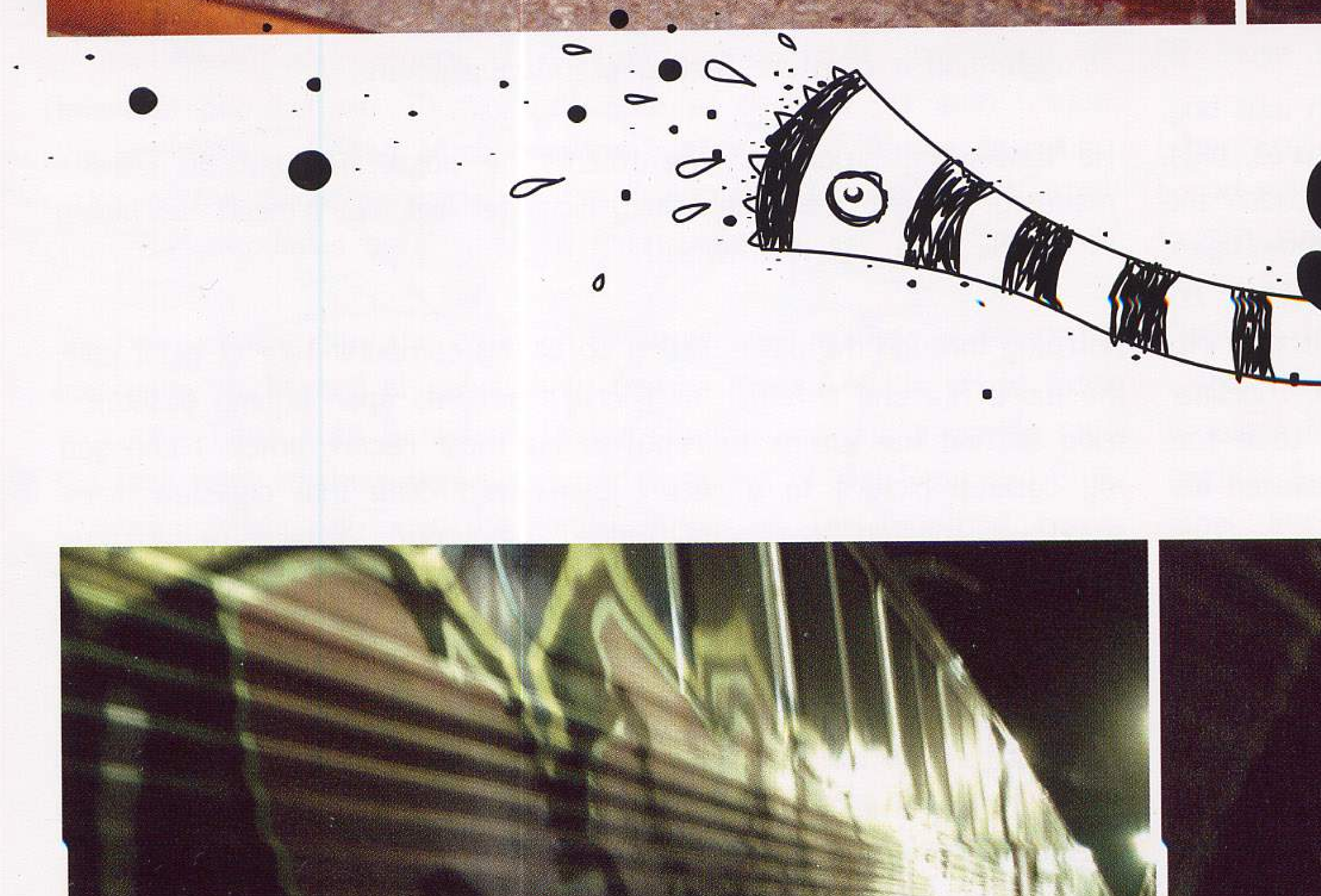
I answered my phone to the news that Marty was gone.

→ RIP Marty Fuck, Mickey Martin, Martin Fuckin' Emond. You are sorely missed but will always be remembered.

→ Mitch Marks



DEF THREATS



SEEK
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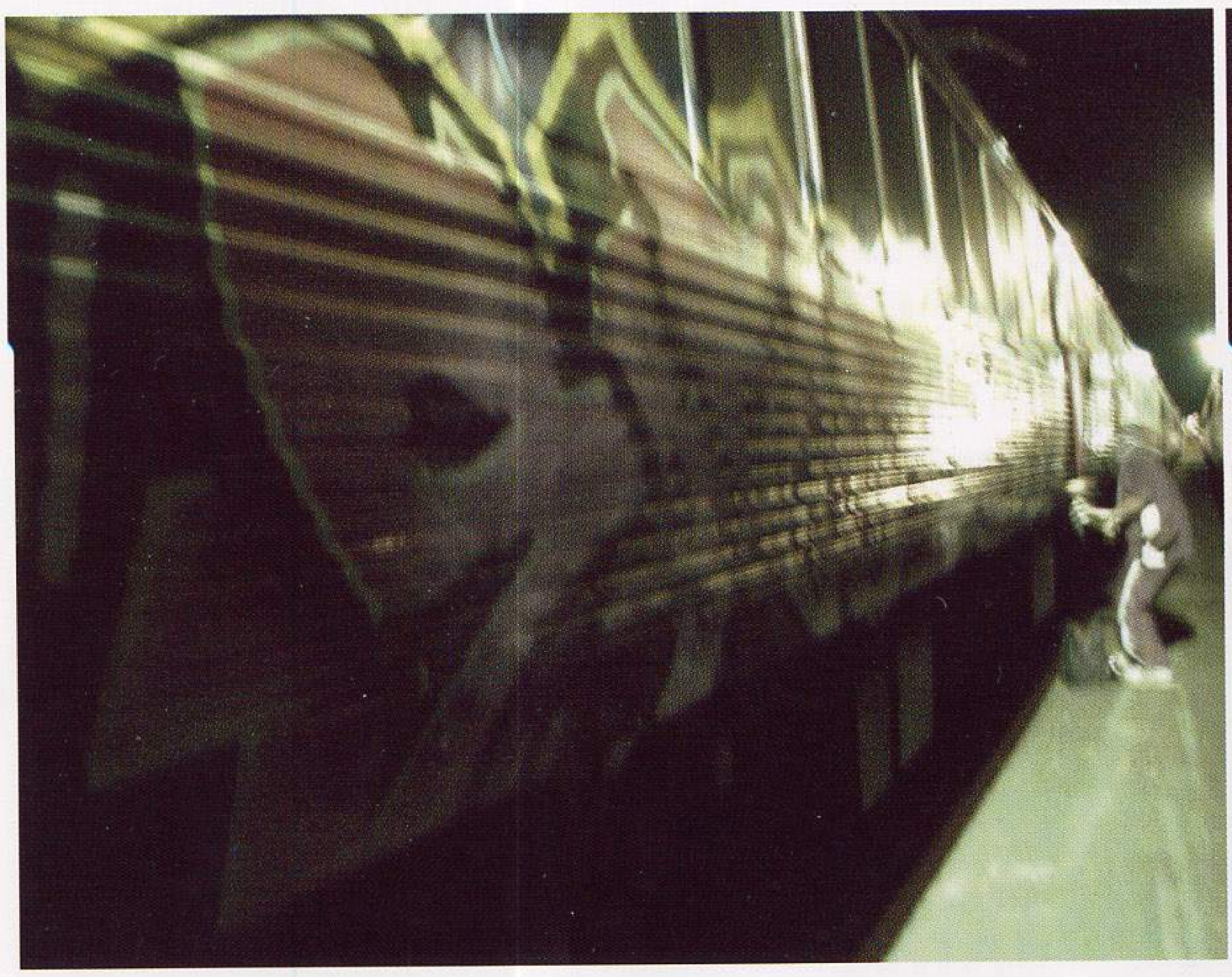
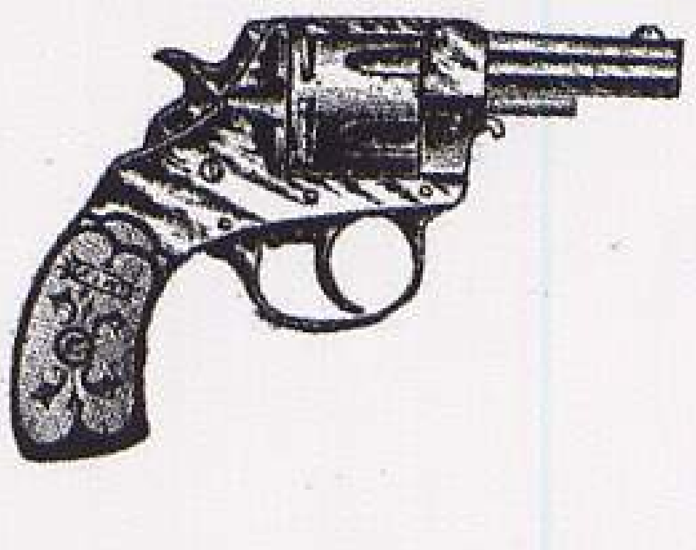
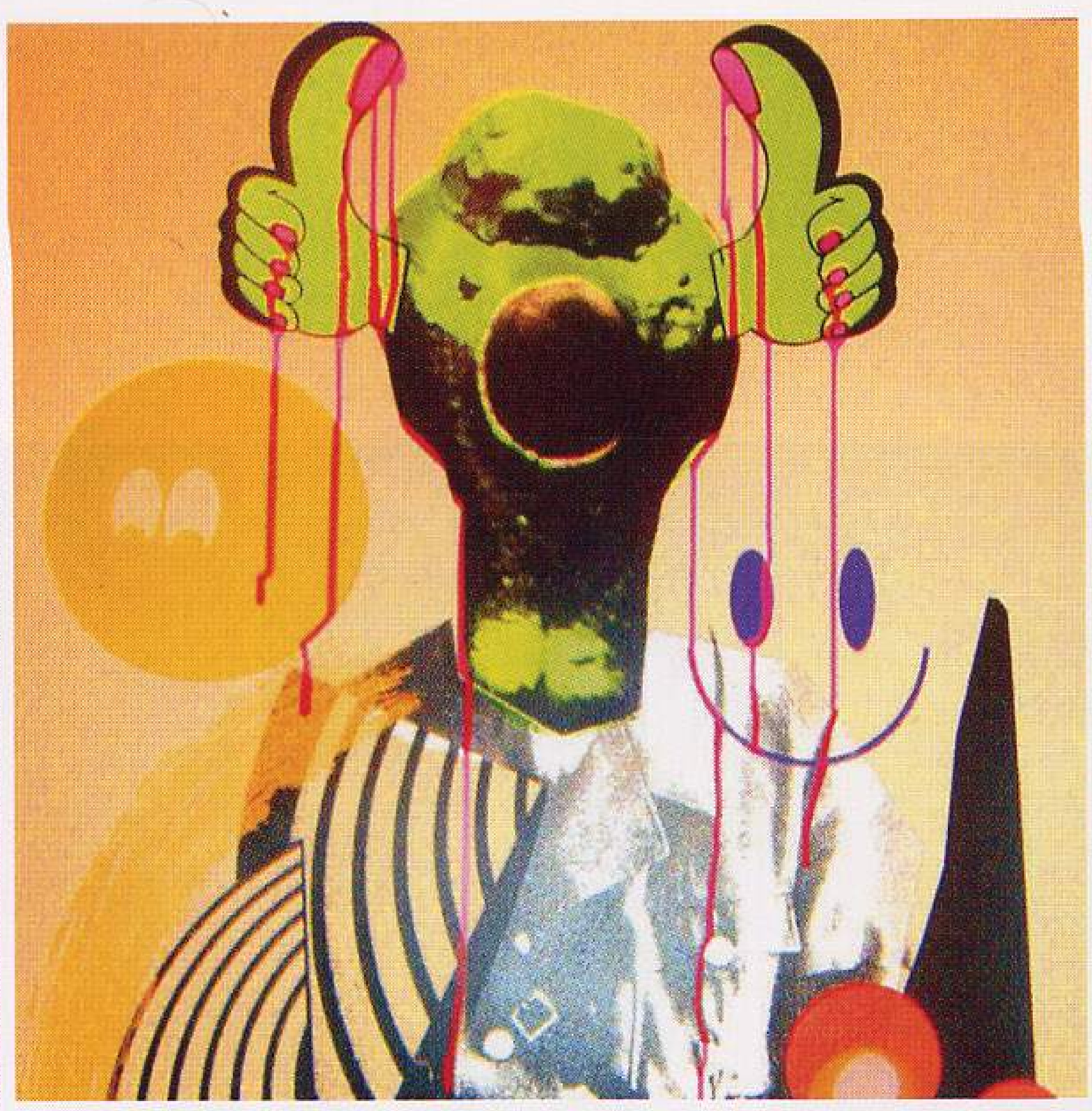
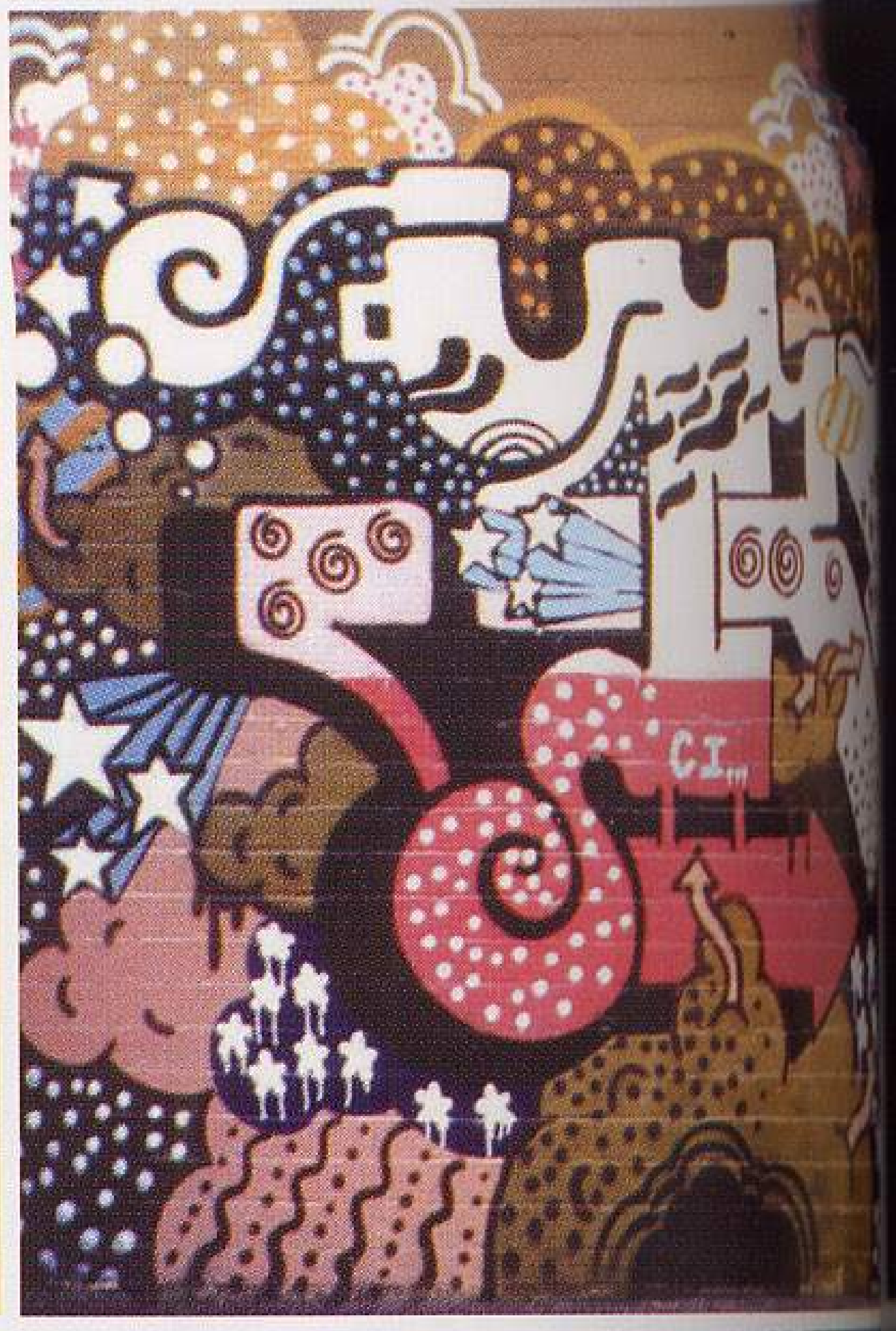
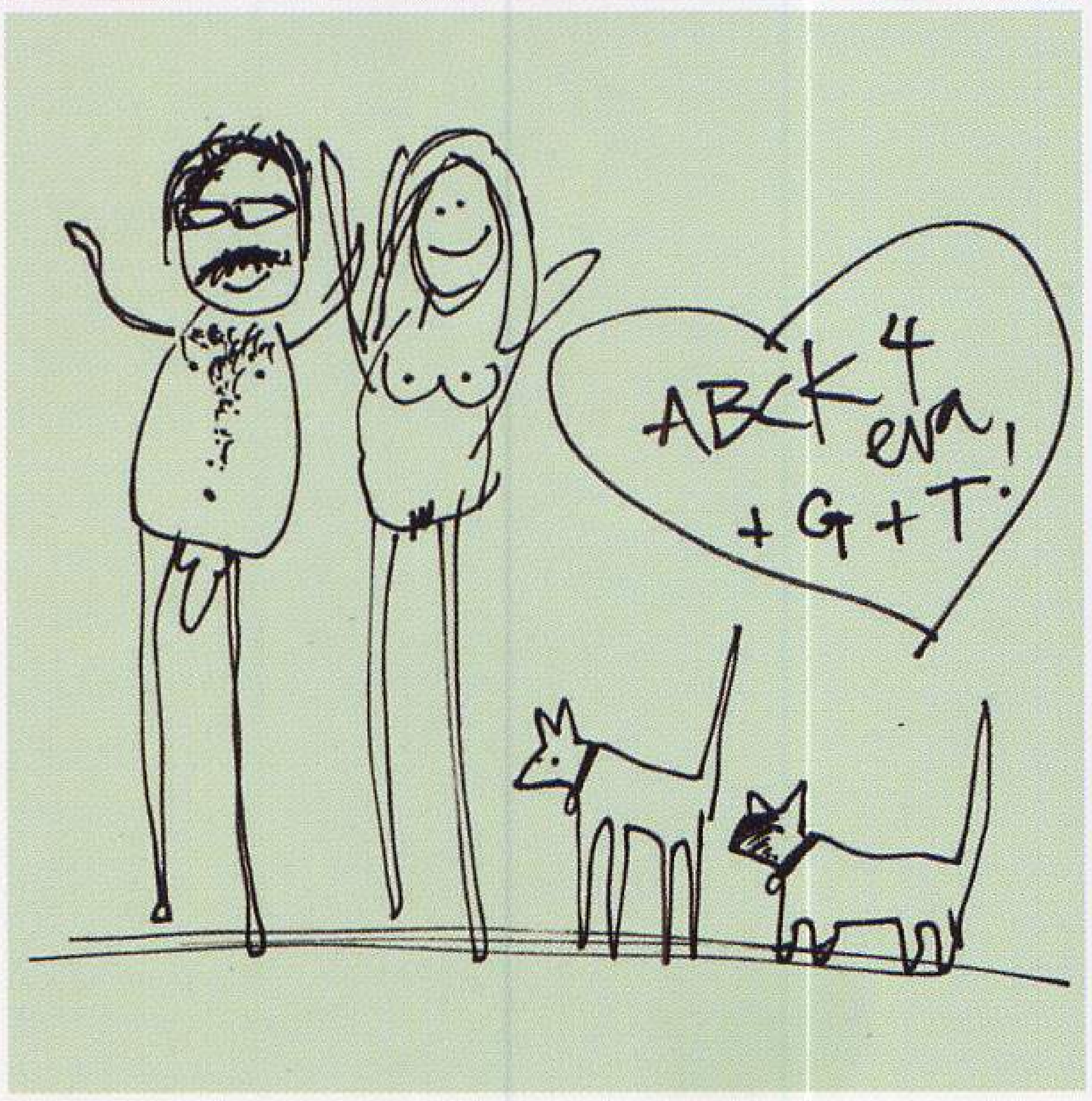


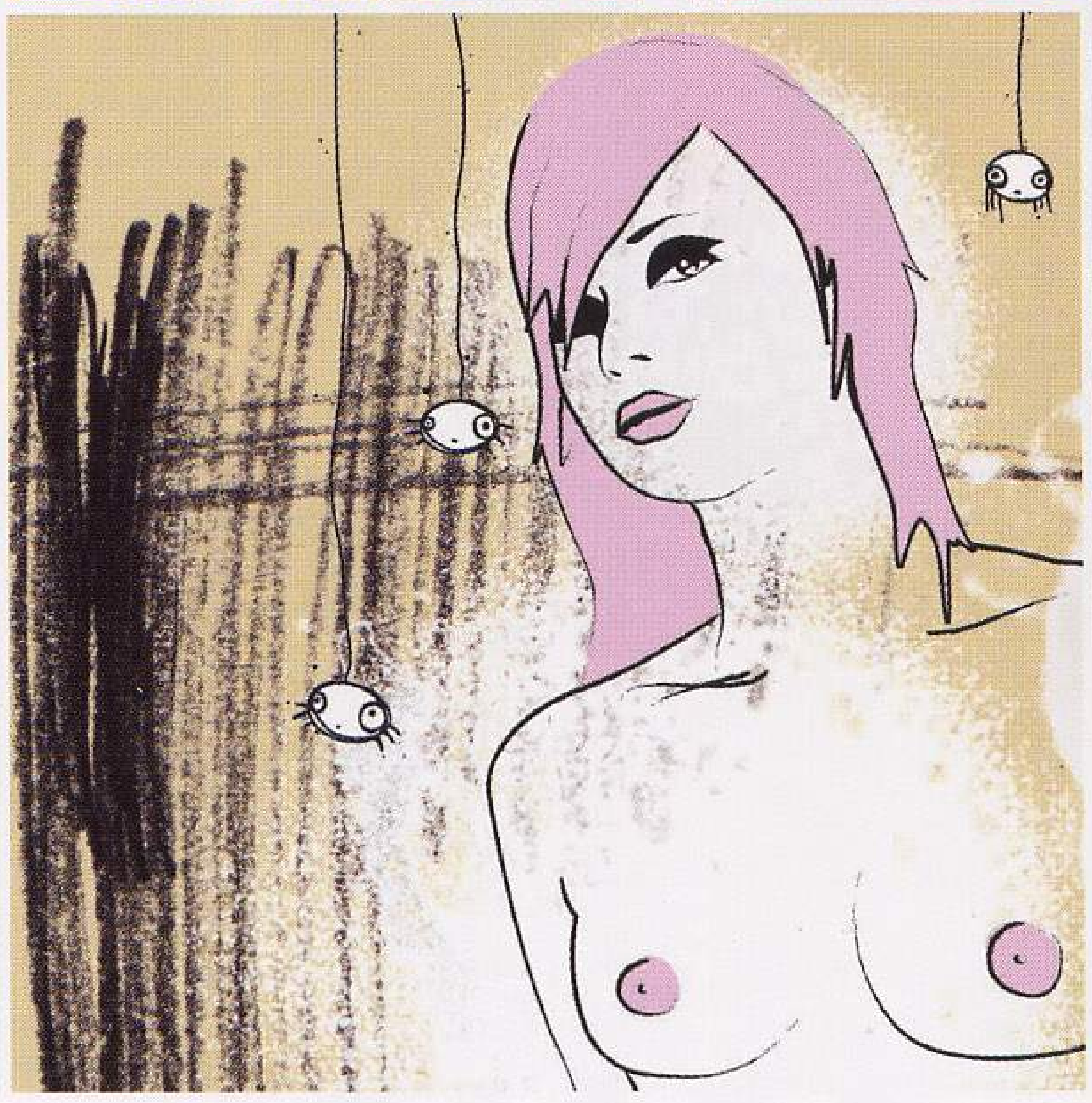


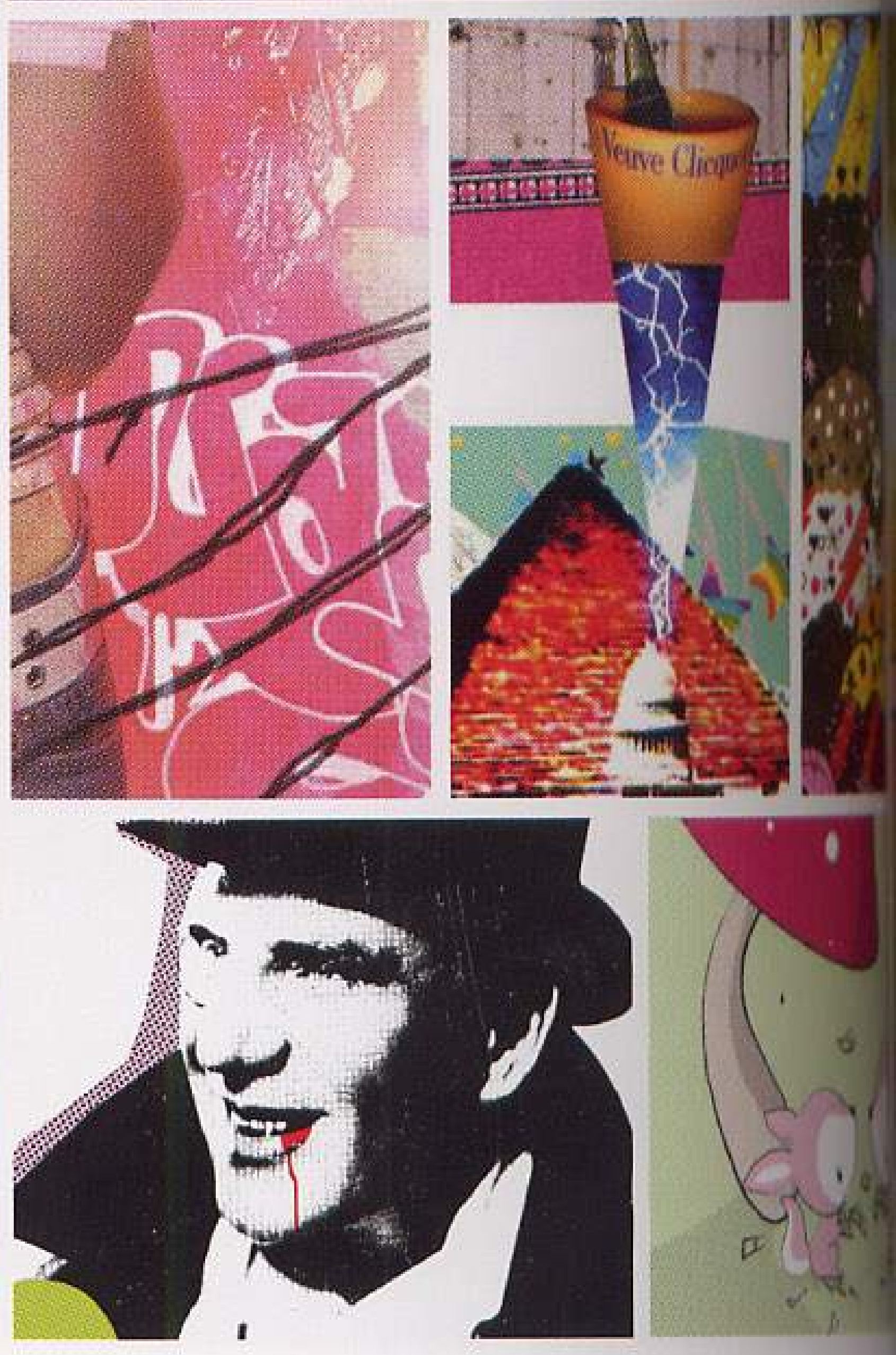
DESTROY











ART DEPARTMENT FEATURED ARTISTS (DOUBLE PAGE SPREADS) →

→ GRAPHIC HAVOC USA
WWW.GRAPHICHAVOC.COM

→ PERKS MELBOURNE
PERKS@PERKSANDMINI.COM

→ RENKS MELBOURNE
RENKS_TFW@HOTMAIL.COM

→ ABCK GOLD COAST
ABCKONE@YAHOO.COM.AU

→ ELANA MULLAL
ELANAMUNKEE@YAHOO.COM

ART DEPARTMENT QUESTIONS AND ANSWERS →

→ QUESTION ONE: WHO ARE YOUR HEROES AND IDOLS?

SADEK BAZARAA (GRAPHIC HAVOC): Antoni Tapies, My Parents, Buckminster Fuller.

DAVID MERTEN (GRAPHIC HAVOC): Bruce Lee, Bones Brigade, Woody Allen.

DEREK LERNER (GRAPHIC HAVOC): Noam Chomsky, Stanley Kubrick, Mark Gonzoles, MalcomX, Joseph Campbell, Albert Einstein, Leonardo Da Vinci, Robert Rauschenberg, Lance Armstrong, Richard Serra, Steve Albini, Ludvig Van Beethoven, etc...

RANDALL LANE (GRAPHIC HAVOC): All my friends and relatives.

PERKS: Jacques Prevert, Max Ernst, Vangelis, Michel Bundt, Jodorowsky, William Klein.

AMBER (ABCK): Sun Simiao for his compassion and thirst for knowledge.

CLAUDIO (ABCK): Gustav and Tonka.

ELANA MULLALY: Picasso, L.S, Guy Sabastian (ha)..

→ QUESTION TWO: WHAT IS THE WORST THING ABOUT BROOKLYN?

SADEK (GH): The humidity.

DAVID (GH): This question.

LERNER (GH: No comment.

RANDALL (GH): August heat and humidity, or maybe its February snow.

→ QUESTION TWO: WHAT IS THE WORST THING ABOUT MELBOURNE?

PERKS: Sydney.

RENKS: Dunno, hope I never find out.

→ QUESTION TWO: WHAT IS THE WORST THING ABOUT THE GOLD COAST?

ABCK: Beautiful outdoor weather when you have to work indoors.

→ QUESTION TWO: WHAT IS THE WORST THING ABOUT BRISBANE?

ELANA: Bogans.

→ QUESTION THREE: FAVORITE CHILDHOOD MOVIE?

SADEK (GH): Close Encounters of the Third Kind.

DAVID (GH): Star Wars.

LERNER (GH: The Never Ending Story, Star Wars, Wizard Of Oz.

RANDALL (GH): It doesn't really count as my favorite, but, the first movie I went to see without my parents, just me and a friend was a film called "In Search of Bigfoot." I had this nice new camo velcro wallet with $6.00 in it (after paying for the movie) and somehow I lost it. damn!

PERKS: Wonka, Wizard of Oz, Robin Hood.

RENKS: The Empire Strikes Back. My first tag was empire cos of that. I was heaps into Transformers: The Movie as well.

AMBER (ABCK): Dark Crystal.

CLAUDIO (ABCK): Star Wars.

ELANA: The Labrynth, Wizard of Oz, E.T.

→ QUESTION FOUR: FIRST RECORD EVER PURCHASED?

SADEK (GH): Run Dmc.

DAVID (GH): Thriller.

LERNER (GH: Richard Pryor Live or Kiss. I'm not sure.

RANDALL (GH): KISS: Destroyer

PERKS: 'Purple Rain' Prince

RENKS: I grew up listening to my Dads music, which was stuff like, Yes, Pink Floyd and, King Crimson. When I was about 8 I wanted to listen to some different stuff too, so I got him to take me music shopping. The first album I got was on tape, it was "Takes a Nation of Millions to Hold Us Back". I knew nothing at all about music like that. I got it without even listening to it just cos the cover was so fresh! Jail and a huge fucking clock! I also got "Appetite For Destruction".

AMBER (ABCK): Blood Sugar Sex Magik

CLAUDIO (ABCK): Happy Days

ELANA: Either: Silverchair 'Frogstomp' o
'We Have The Technology.

→ QUESTION FIVE: DO YOU PLAY MUSIC WHILE YO

SADEK (GH): Yes.

DAVID (GH): Yes.

LERNER (GH: Yes.

RANDALL (GH): Silence is golden.

PERKS: Every second.

RENKS: Yeah, pretty much always. Righ
mainly listening to ADAM ANT, DEVO, FA
KING CRIMSON, and a few other things

ABCK: Bjork, Patton, Herbie Hancock
'nuff said.

ELANA: MP3s or triple J

→ QUESTION SIX: FAVORITE COLOUR?

SADEK (GH): Tie Die.

DAVID (GH): All of them.

LERNER (GH: It changes all the time.

RANDALL (GH): N/A

PERKS: Black.

RENKS: Neon anything

AMBER (ABCK): Green.

CLAUDIO (ABCK): Black.

ELANA: Pink/ red

→ QUESTION SEVEN: HAVE YOU EVER BEEN PUNCHED

SADEK (GH): No.

DAVID (GH): No.

LERNER (GH: Yes.

RANDALL (GH): No.

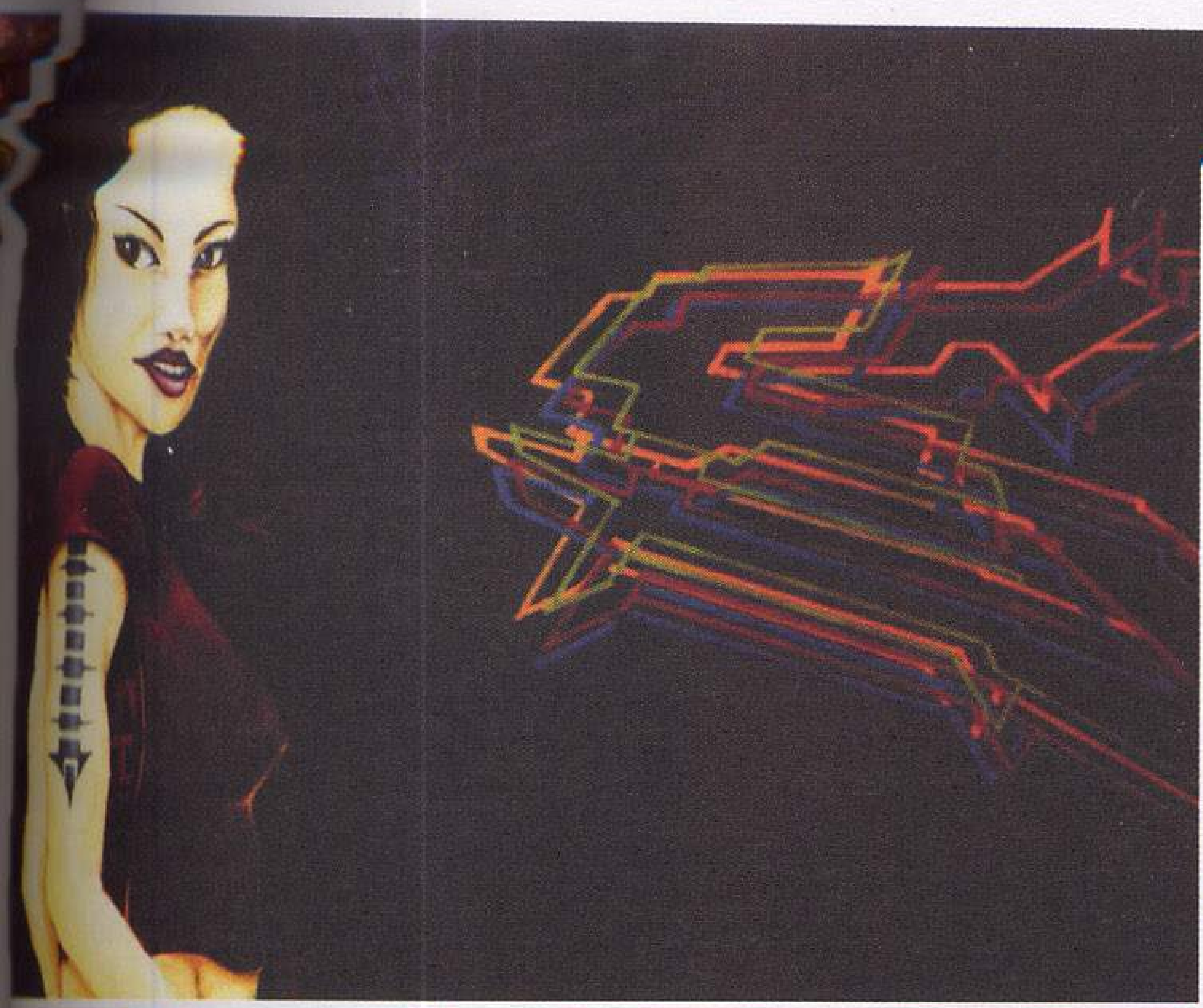
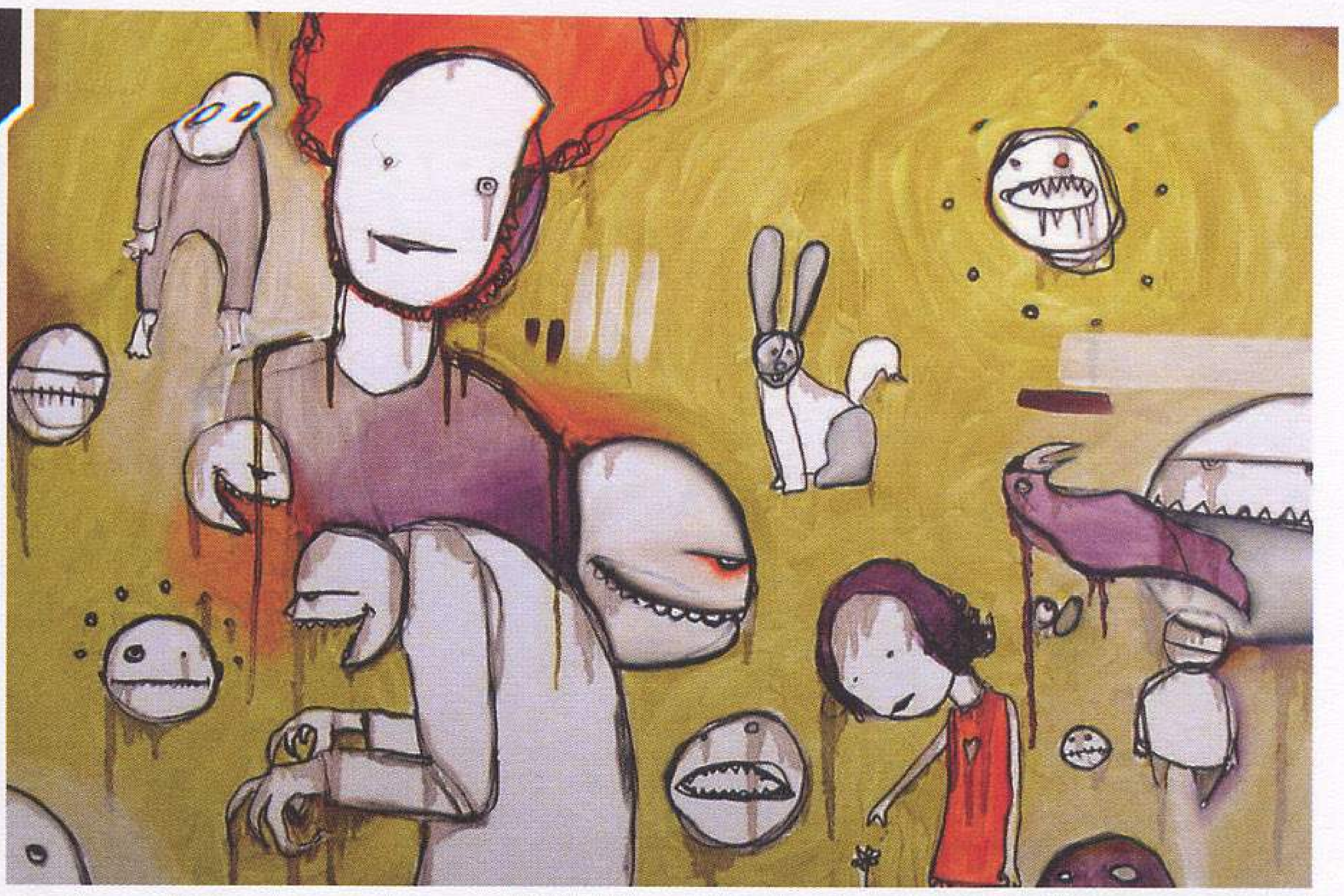
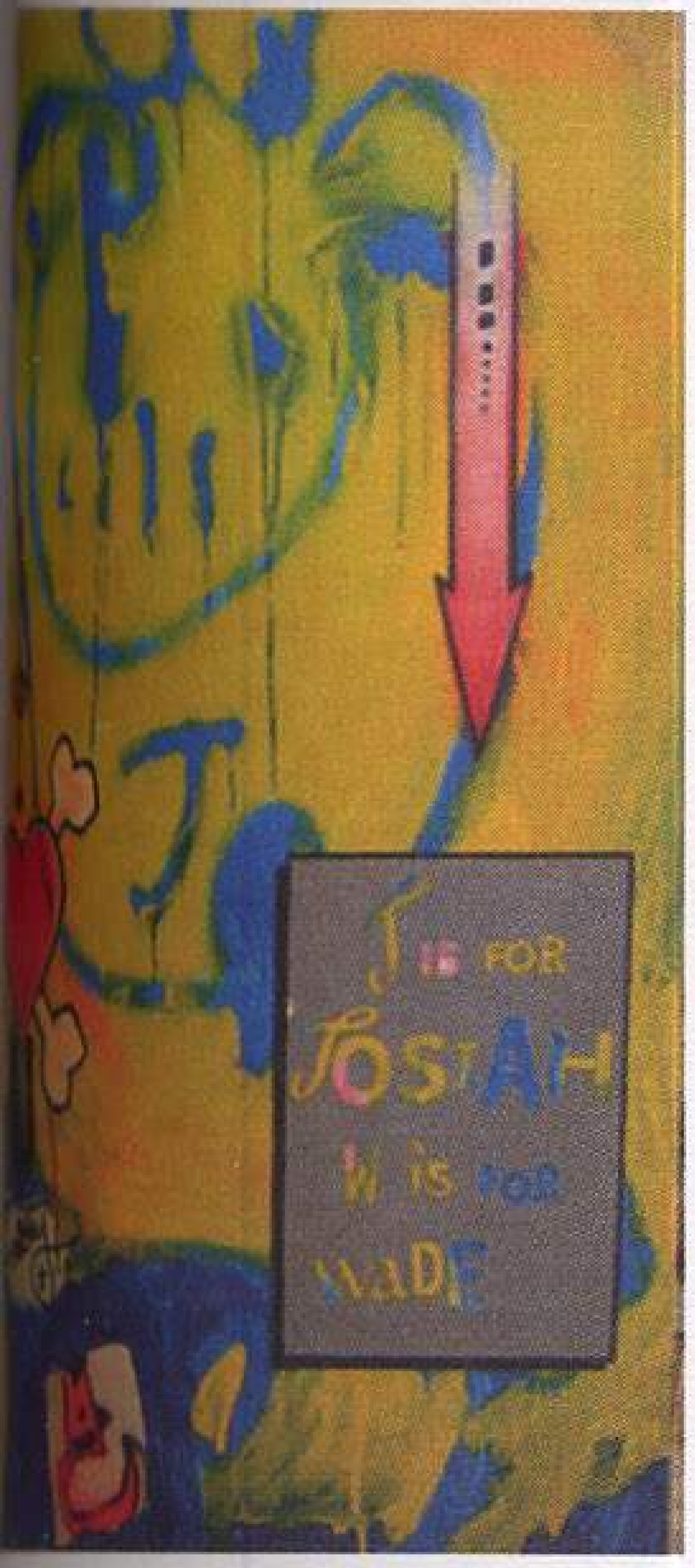
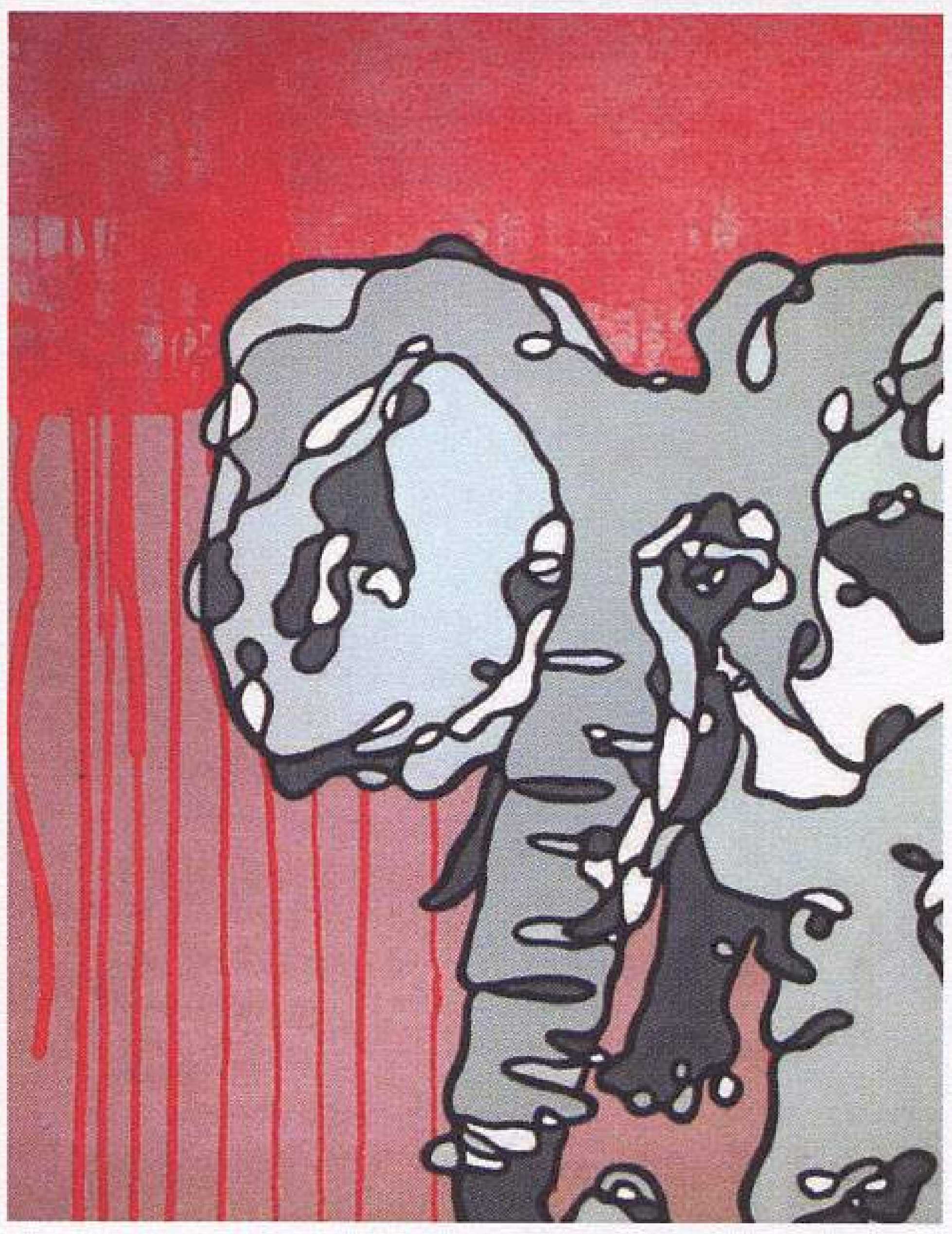
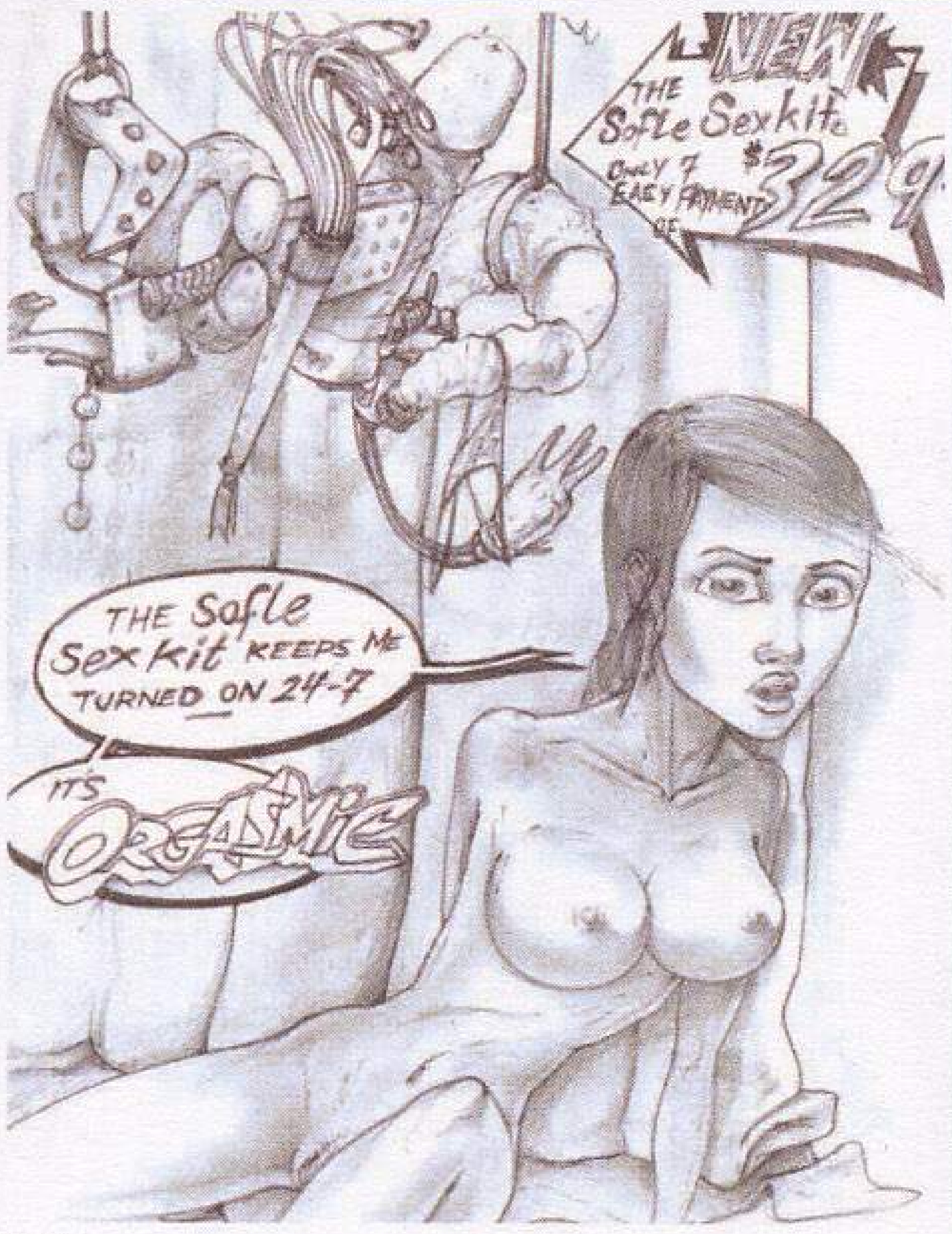
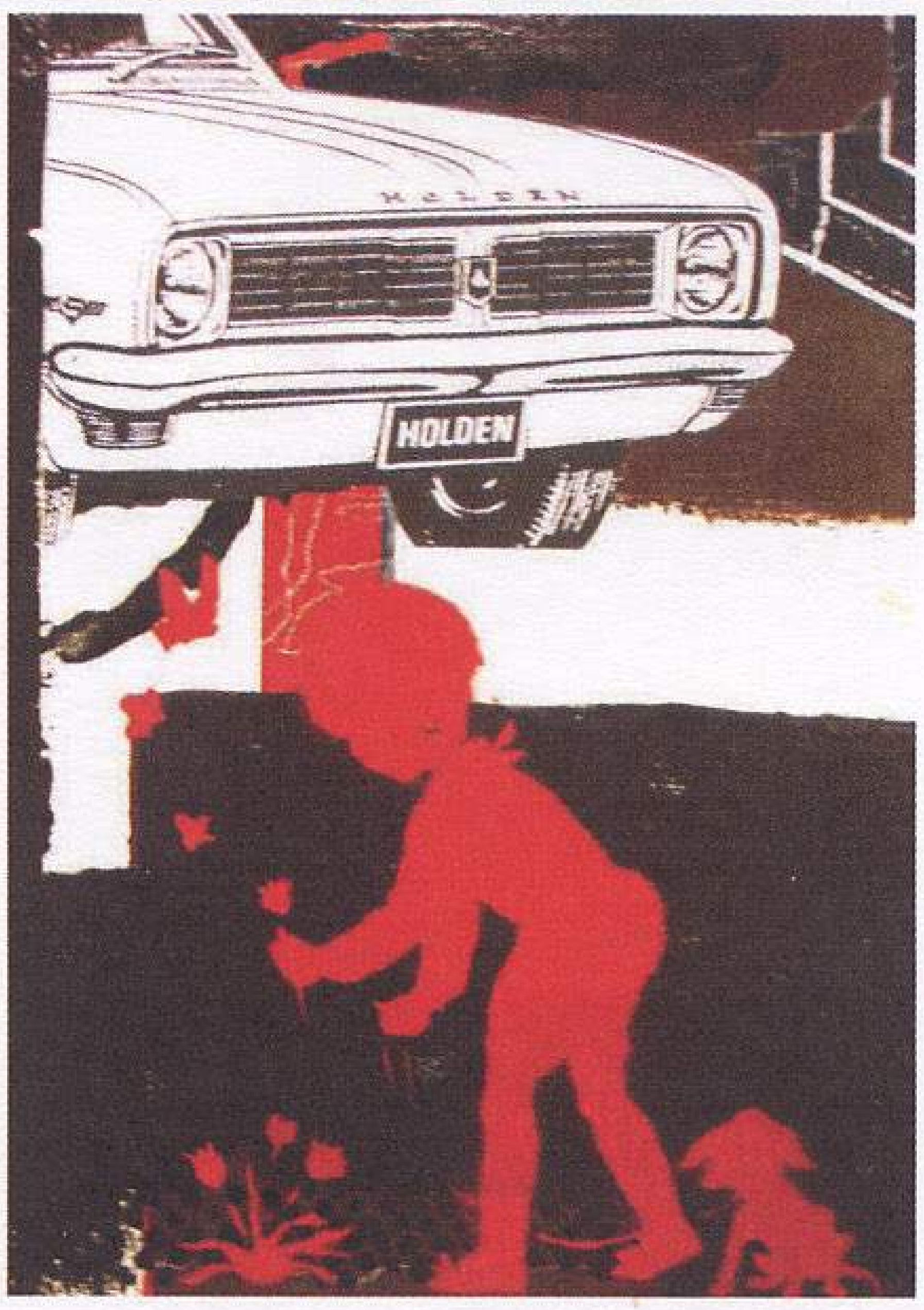
PERKS: Yes, one nostril is semi closed

RENKS: In the face a few times, but ne
in the nose.

ABCK: Negative.

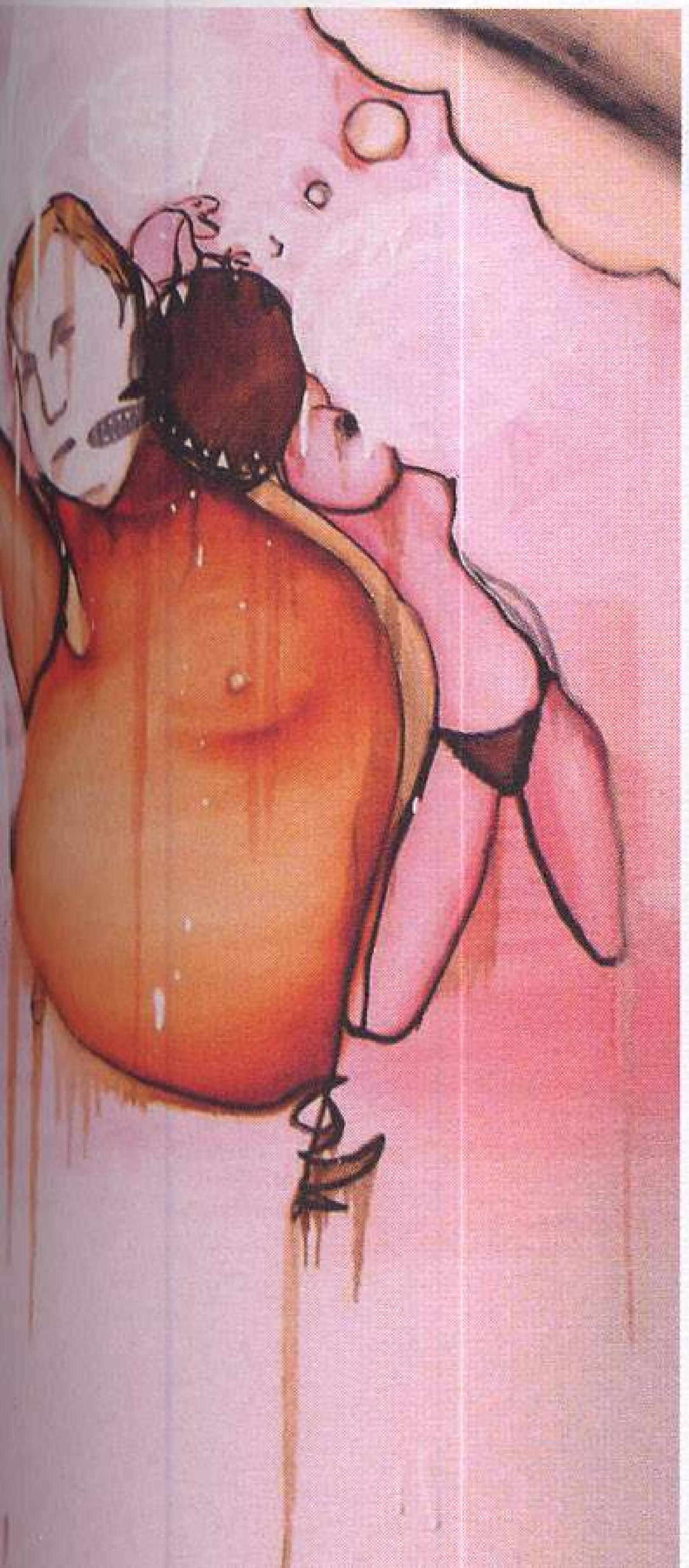
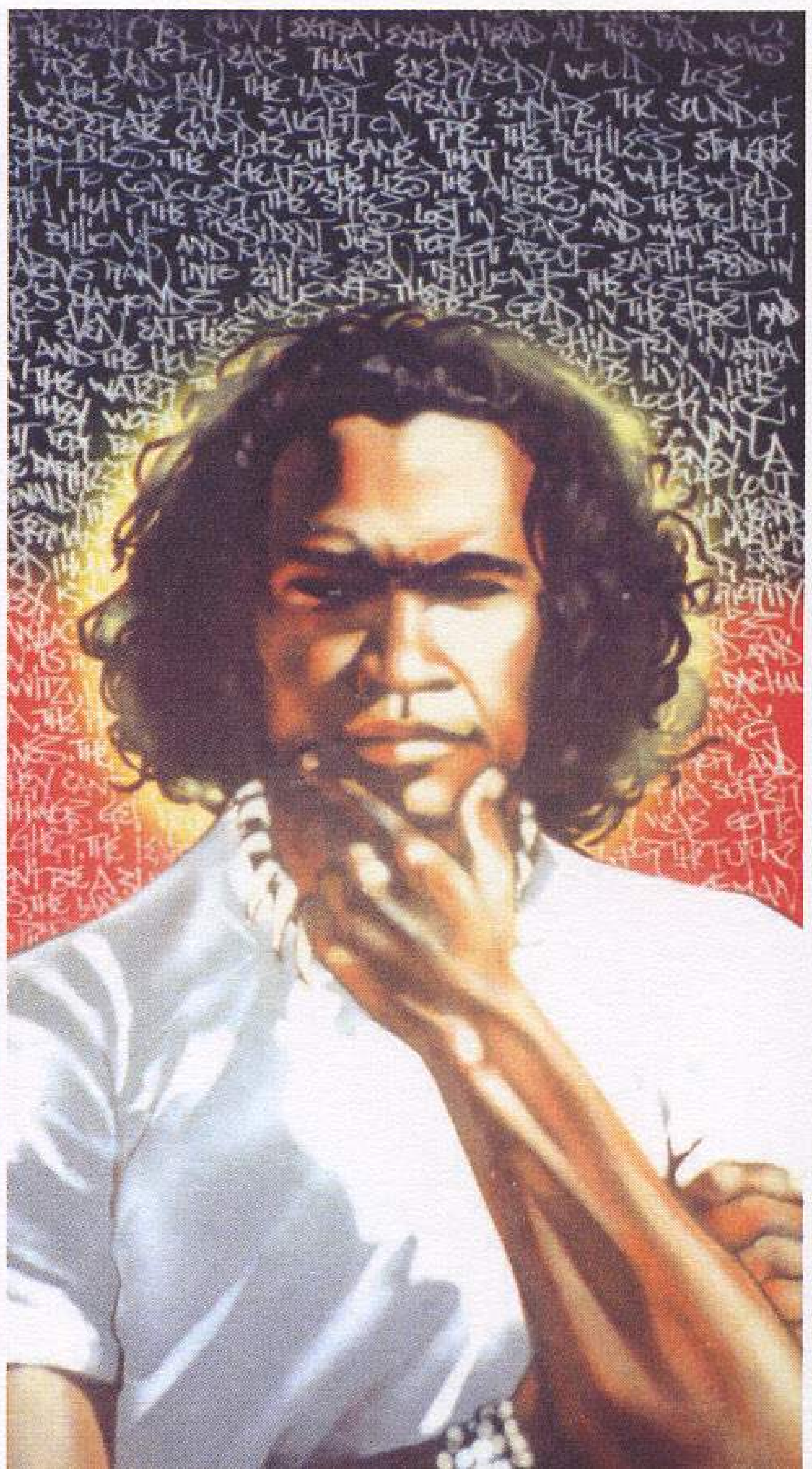
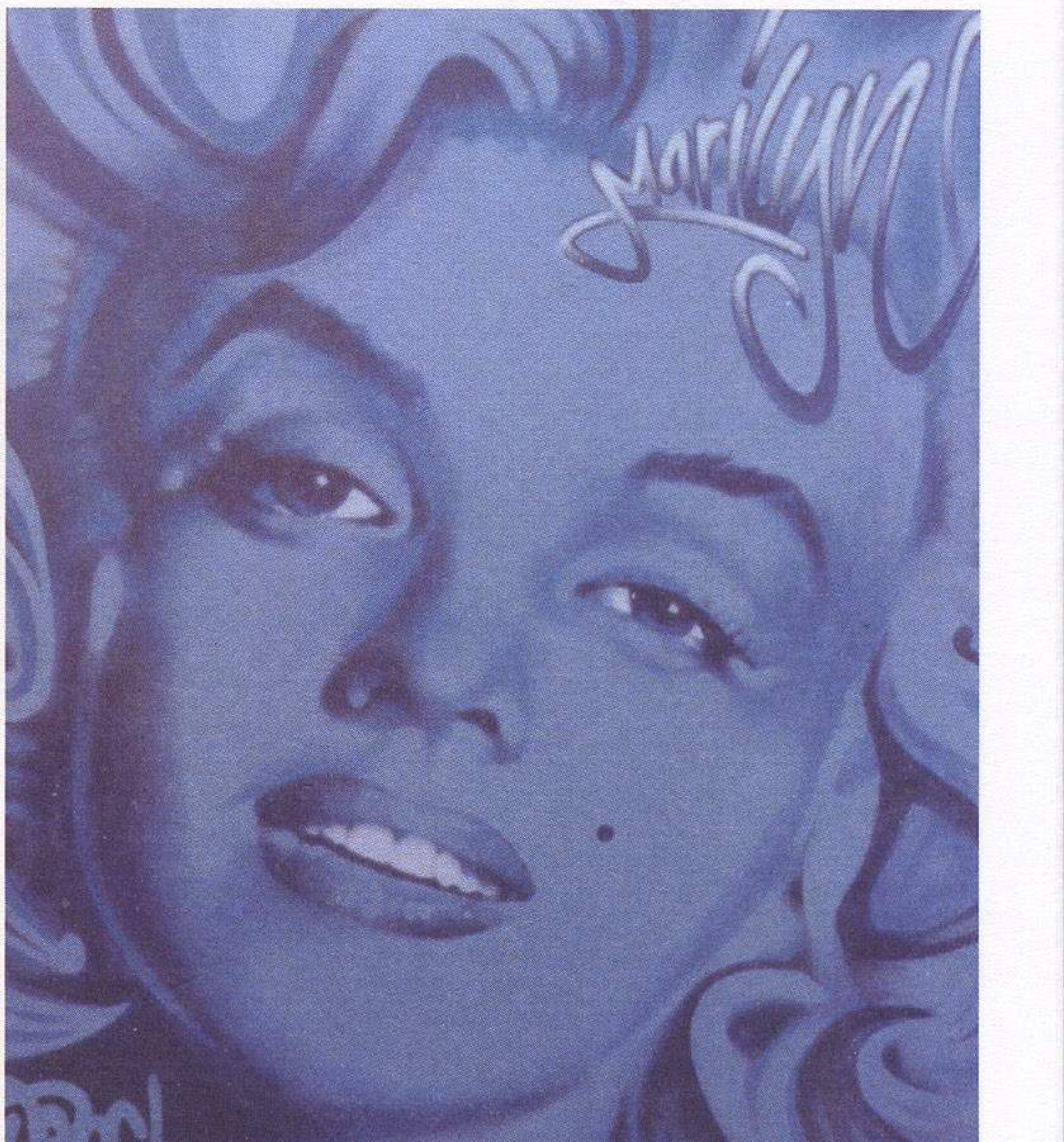
ELANA: Yes. Grade 8 a boy put his sn
told, he punched, I told, he was expelle

→→→→ TURN THE PAGE WHEN YOU HEAR THIS




J is for
JOSIAH
W is for
WADE


NEW
THE Sofle Sexkit
ONLY 7 EASY PAYMENTS OF $329
THE Sofle Sex kit KEEPS ME TURNED ON 24-7
IT'S ORGASMIC


BOVE BY: → SHIME → BURBS → LUCKS & LUCKS JNR → TROLY → SOFLE → HYST
ELOW BY: → BURBS → MISTERY → LINZ

ART DEPARTMENT

[ART BY GRAPHIC HAVOC]

A NEW KIND OF HOP

YOU AND ALL YOUR CREW

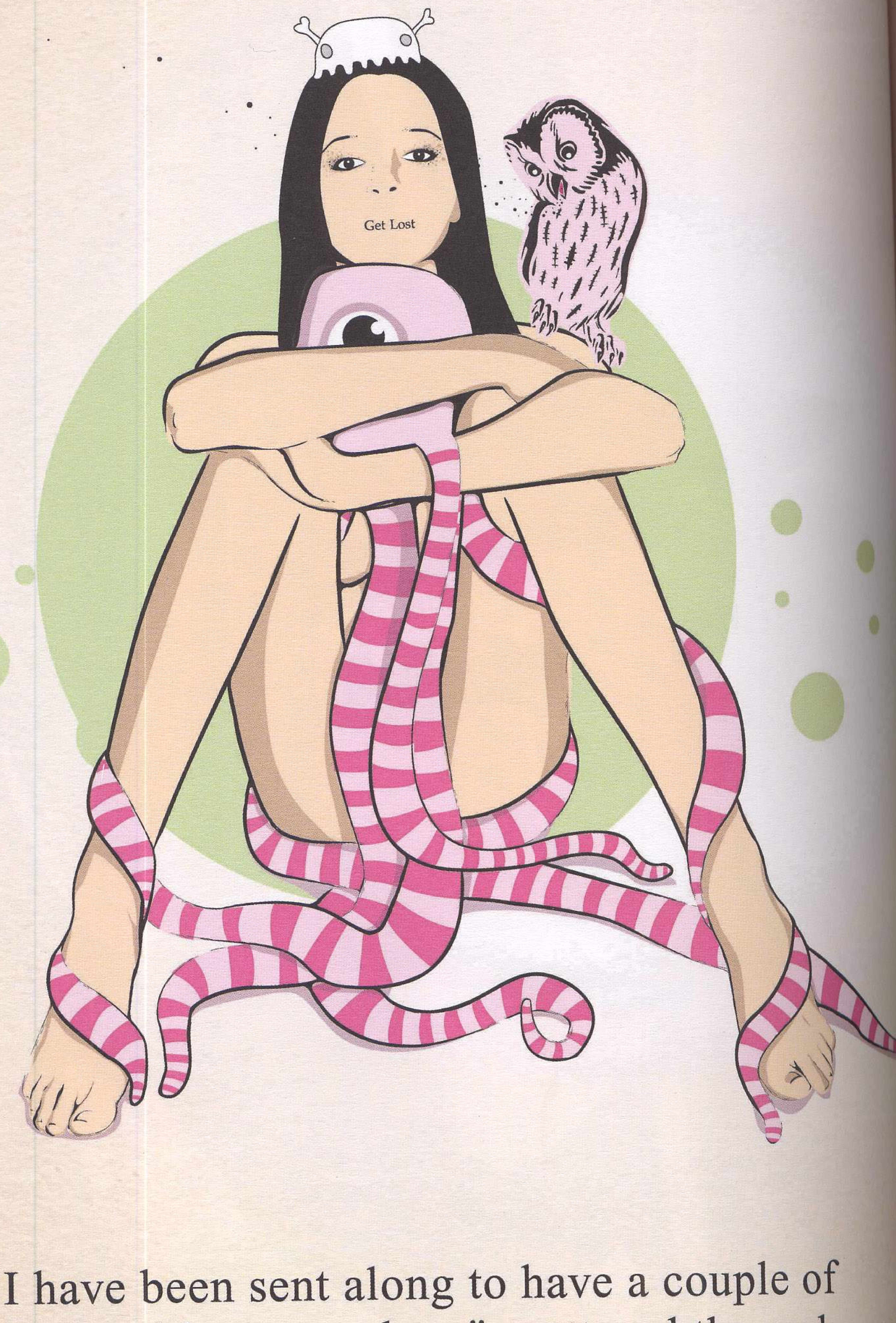
THE
MOET
Veuve Clicquot

TEENAGE LOBOTOMY
*R.E.N.K.S.
Killer looks.
N
R
E
K
S
RENKS

[ART BY RENKS]

ATOMIC
RENKS
ATOMIC
R.E.N.K.S.
R.D.
T.F.W.
*N*K*S
1.6.3
STAND AND DELIVER
FADE AWAY AND RADIATE

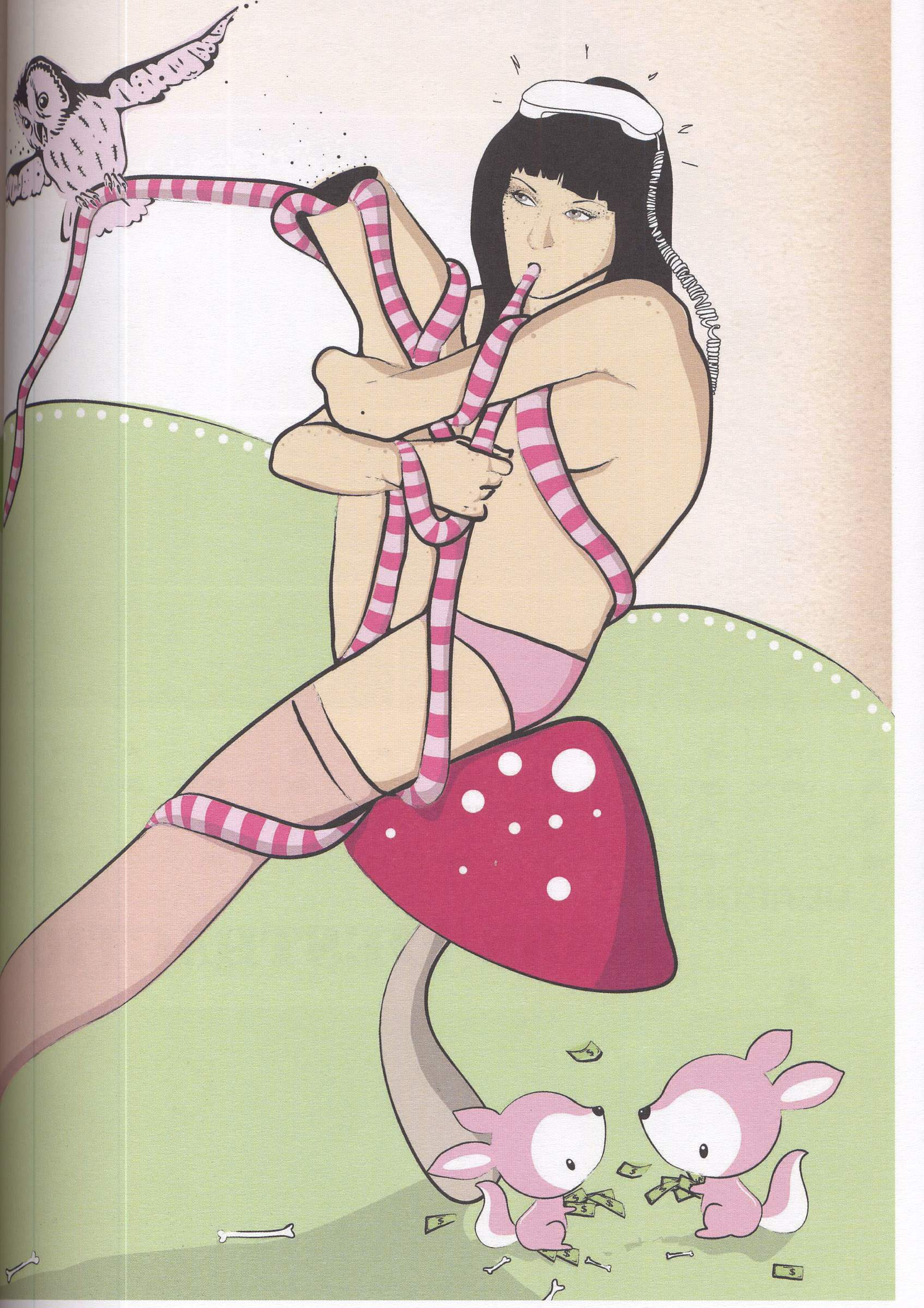
[ART BY ABCK]



"I have been sent along to have a couple of words with you madam," muttered the owl, "Get lost," shouted Miss Contemptuous, "this is what we think of your ideas".

[ART BY ELANA MULLALY]

Ah well, that makes for a nice change," thought Miss Contemptuous, "a very useful kind of morning."

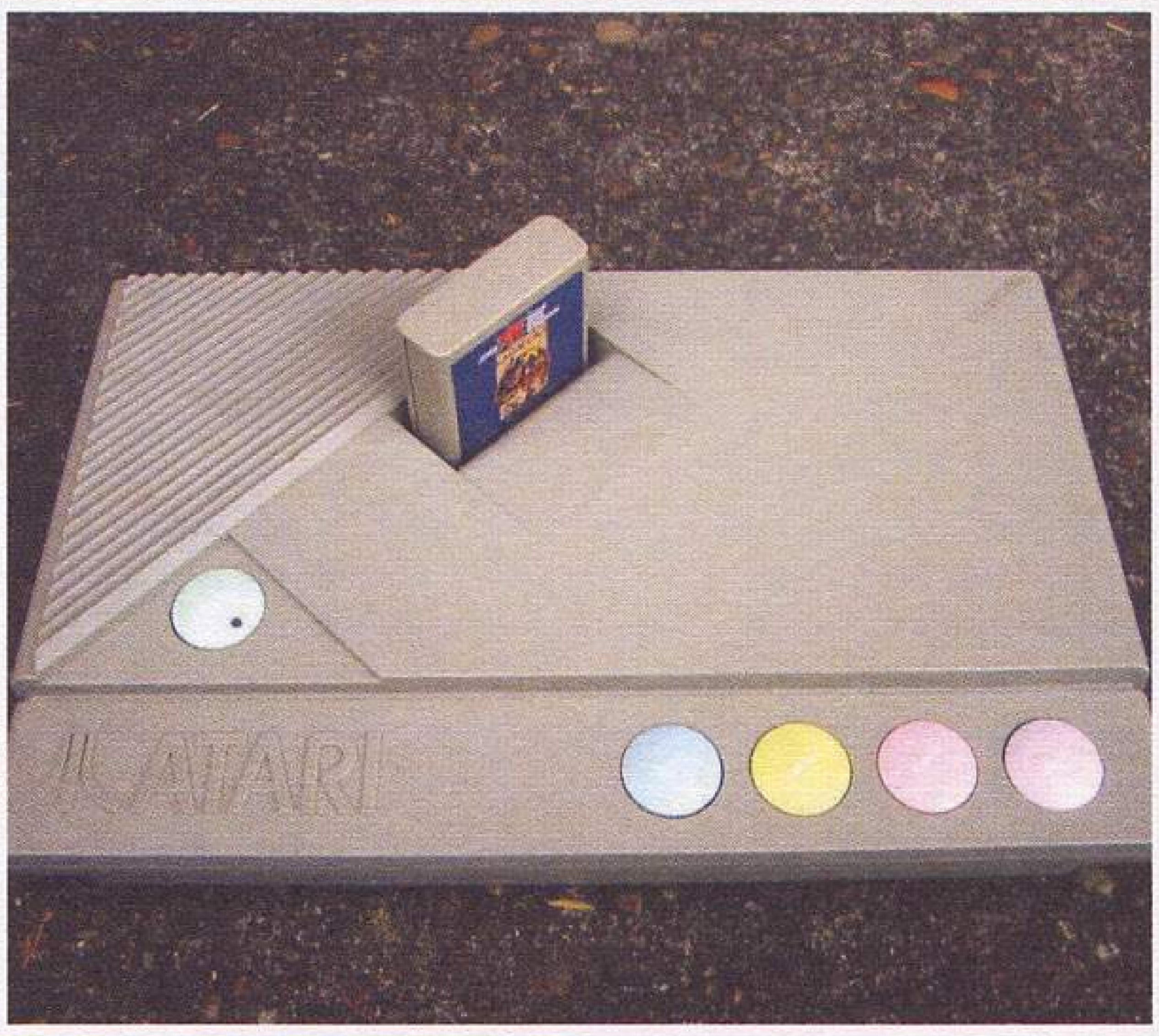


SHARP TWIN FAMICOM AN-500R
FAMICOM

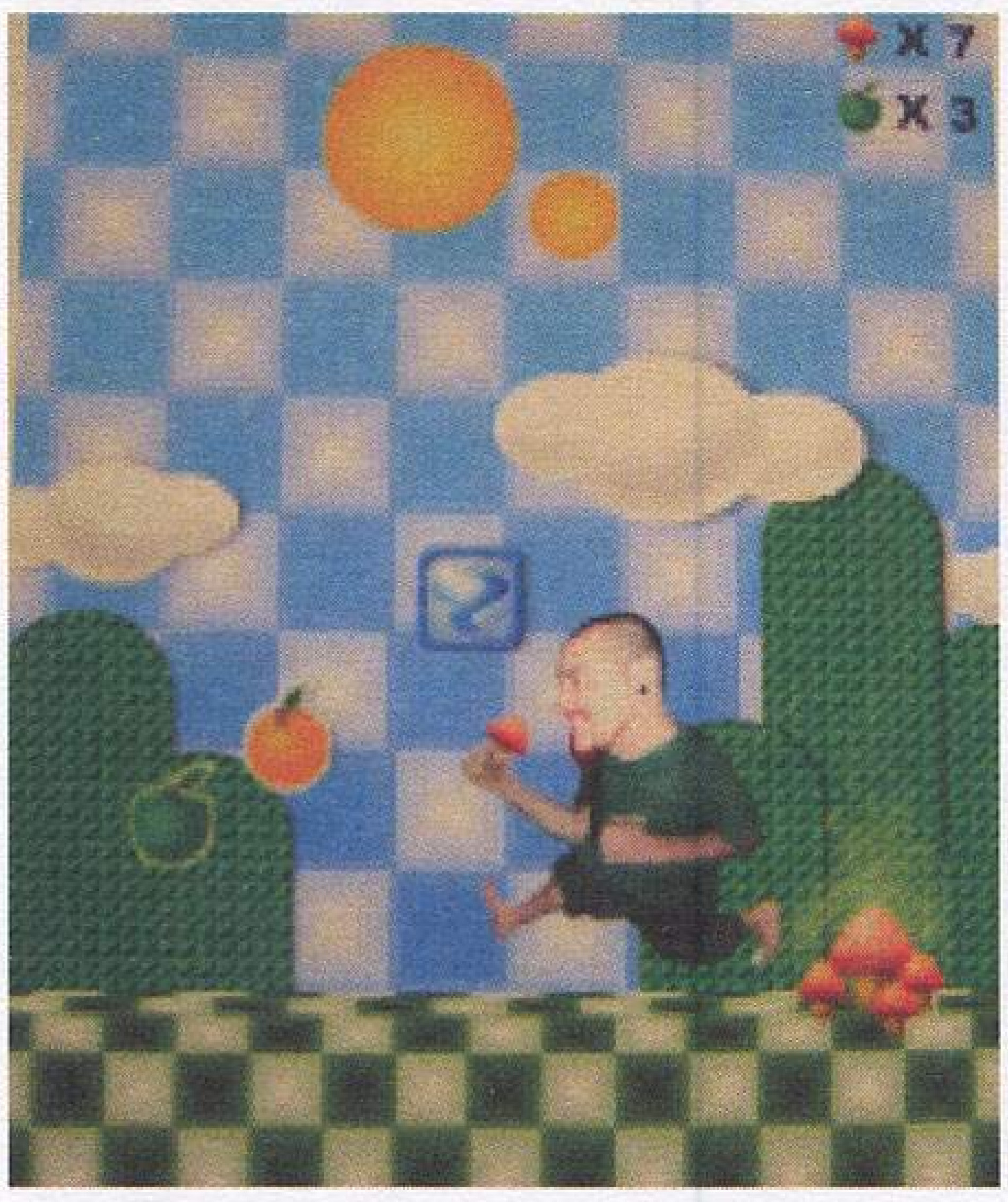
Nintendo
Dr. MARIO
ドクターマリオ
HVC-VU
GAME BOY
POWER
EJECT
RESET

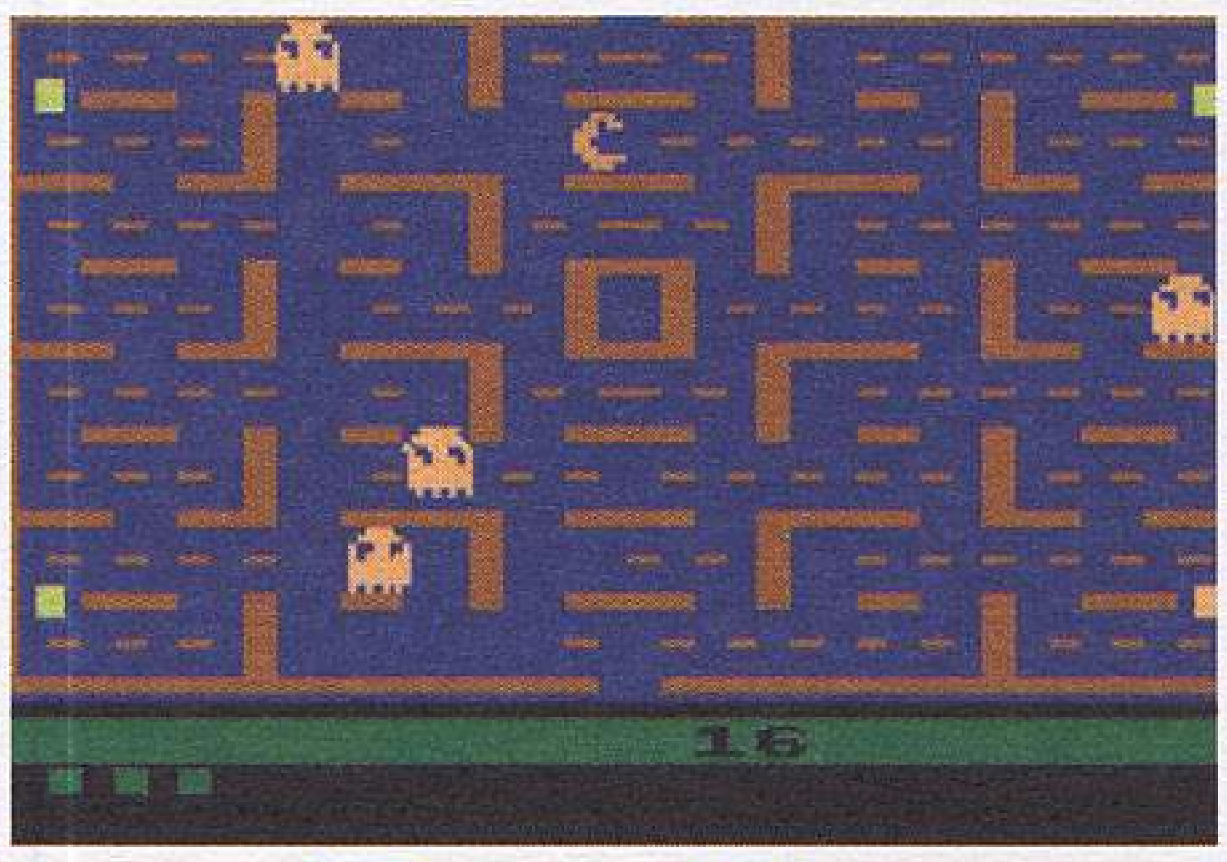
Nintendo
ENTERTAINMENT SYSTEM
MATTE VERSION

INVADERS 27
HANIMEX
PROGRAMMABLE VIDEO SYSTEM
RESET
SELECT
START



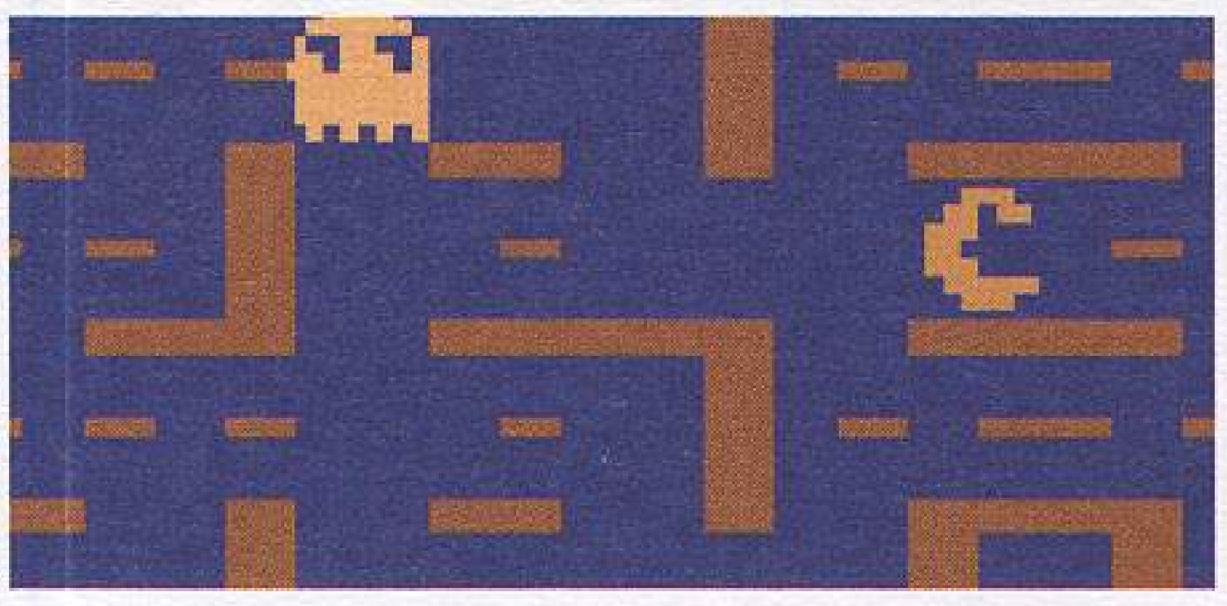
FAMILY COMPUTER

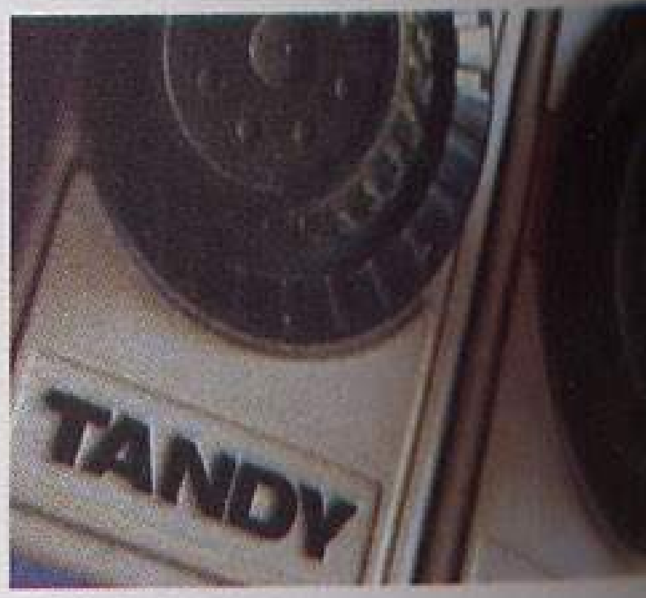


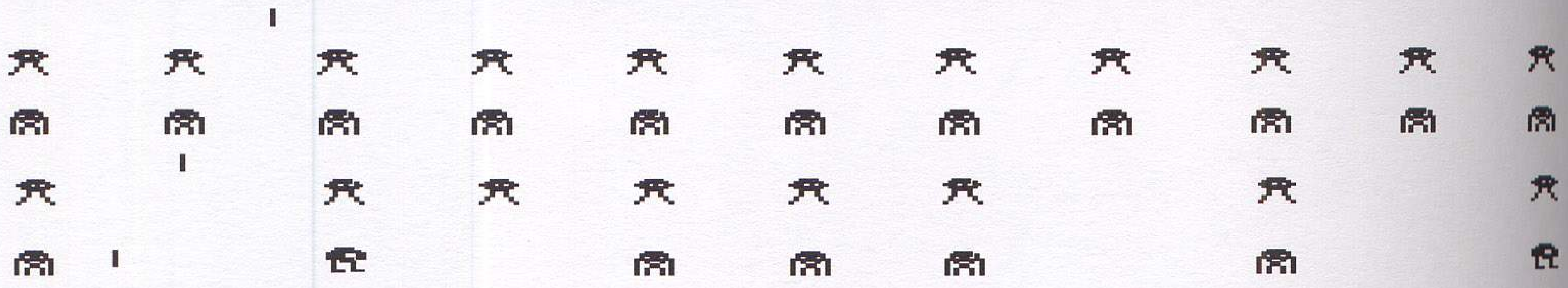


10 Game – Colour
RESET
HOCKEY
PRACTICE

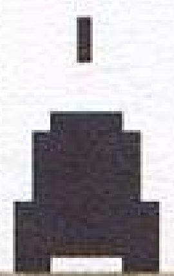
POWER
ON
OFF
TV TYPE
COLOR

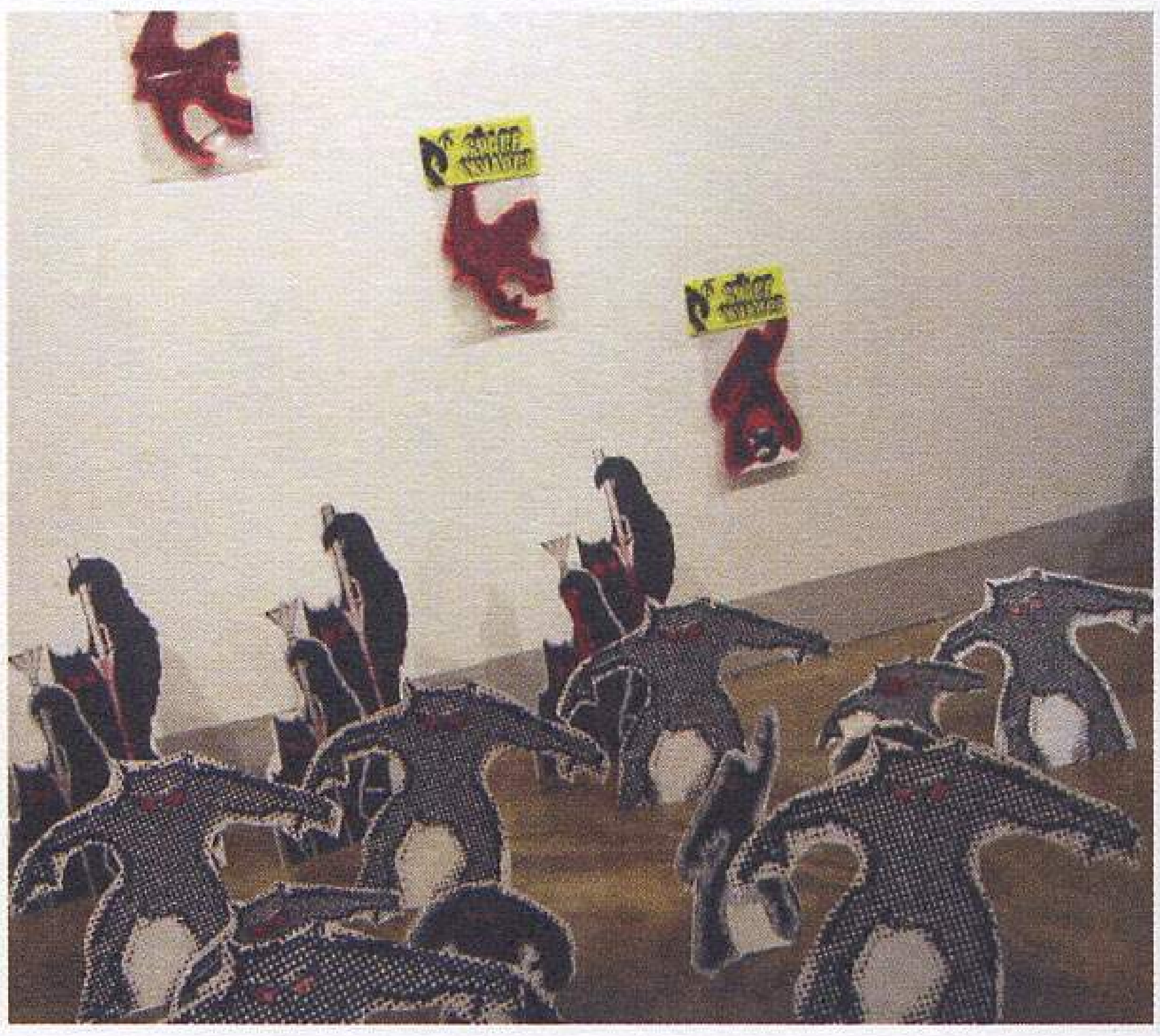


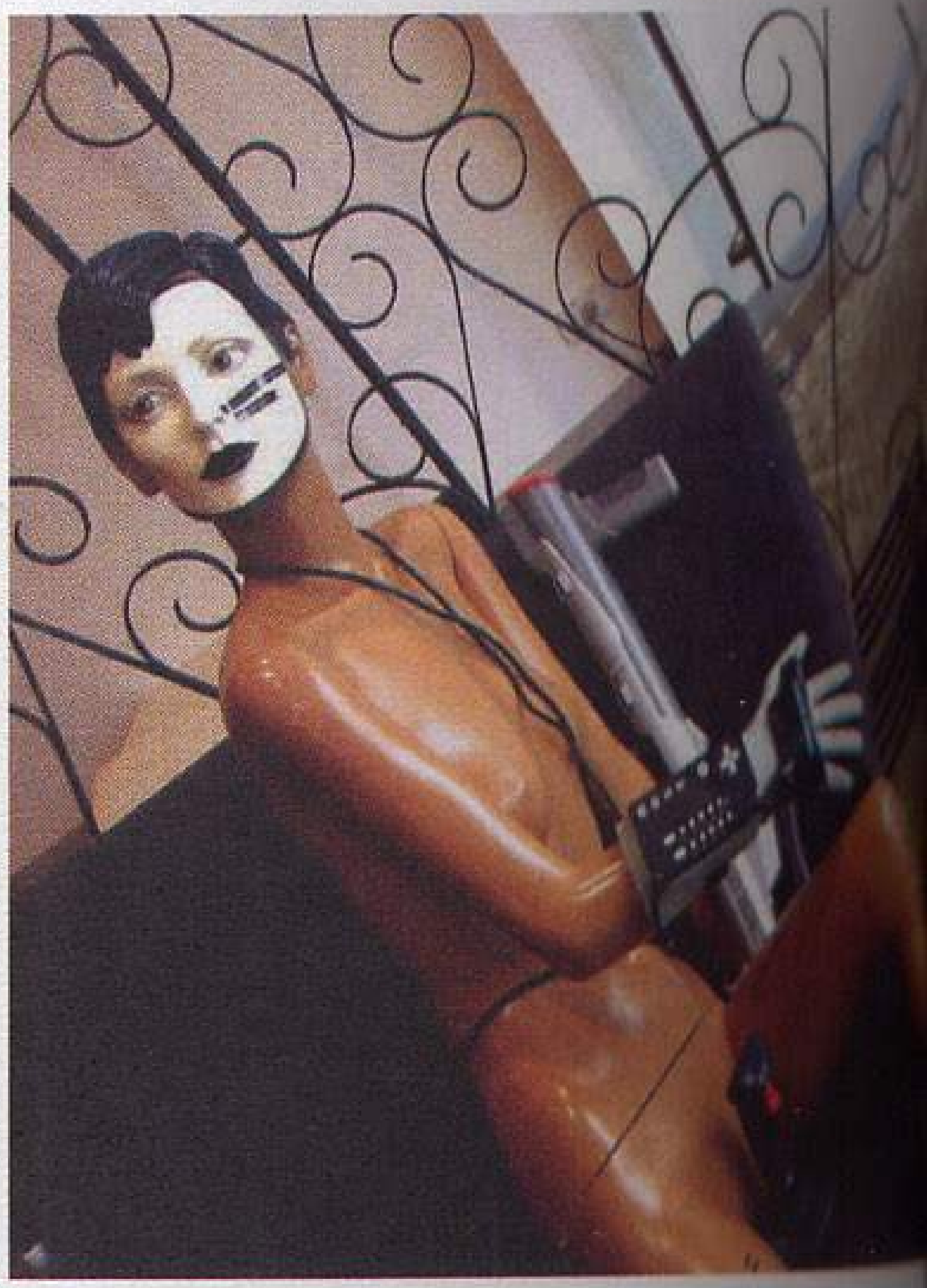




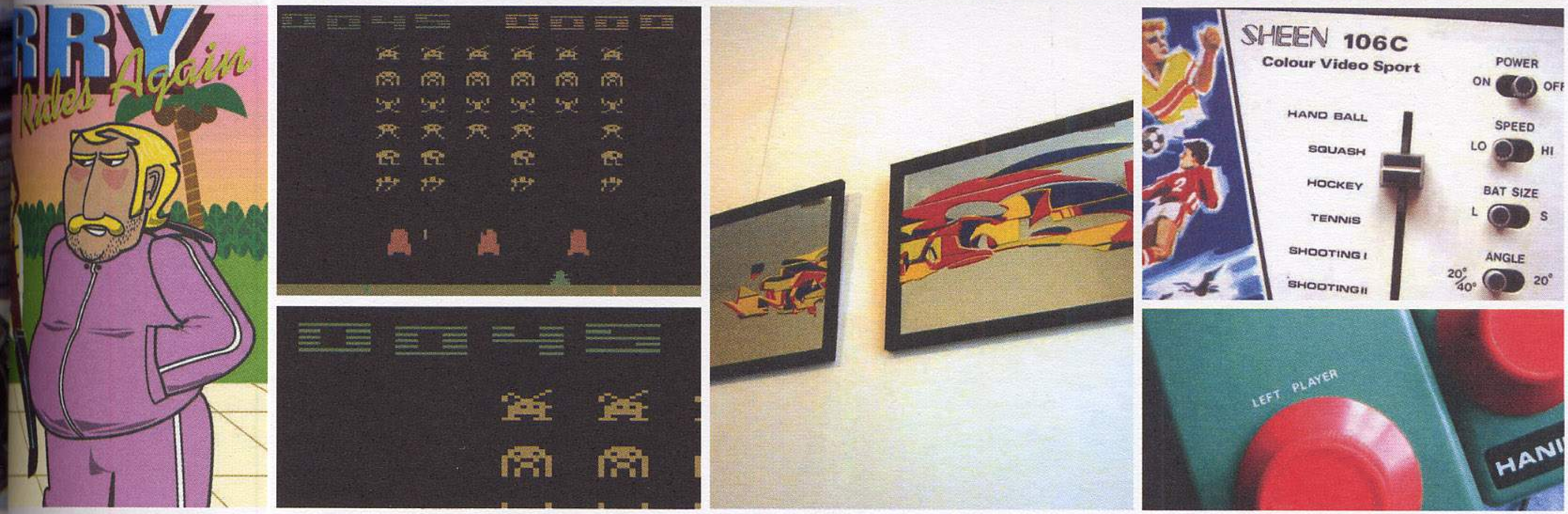
WEAPONS OF MASS DESTRACTION







STAR WARS
VICTORY
HOME TV PROGRAMMER
BATTLEZONE
ATARI
2600
SEGA
Master System II
SEGA
MASTER SYSTEM II
POWER BASE
Nintendo
SUPER MARIO BROS. 3
POWER
OPEN
HANIMEX
SERVE / FIRE


Rides Again
SHEEN 106C
Colour Video Sport
HAND BALL
SQUASH
HOCKEY
TENNIS
SHOOTING I
SHOOTING II
POWER
ON
OFF
SPEED
LO
HI
BAT SIZE
L
S
ANGLE
20°
40°
20°
LEFT PLAYER
HANI

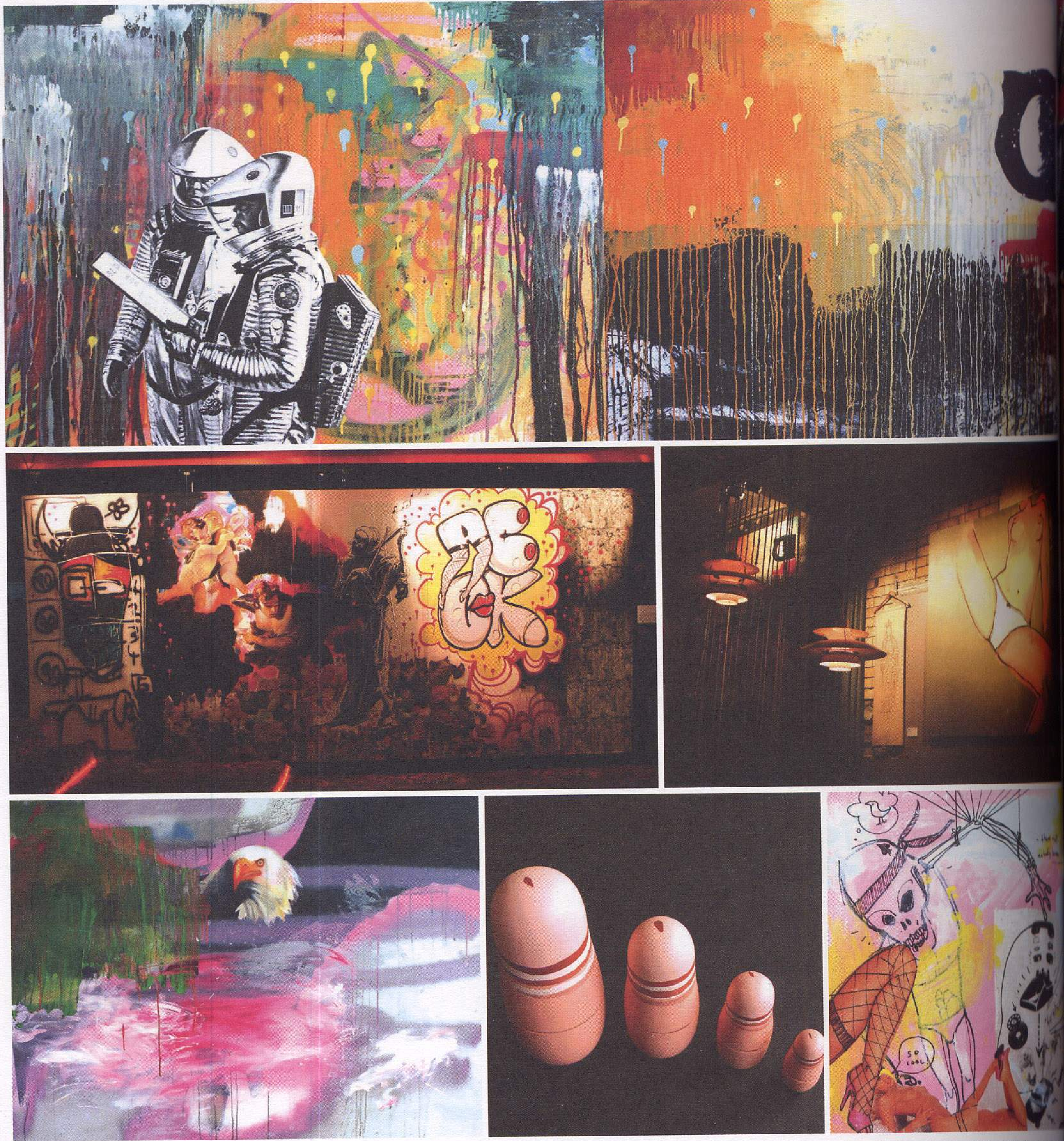
NUARY 2004.

Presented by the Kids On Consoles crew, Weapons of Mass Distraction was a month long exhibition featuring artworks Caib, Shute, Suicides, Kram, Boots, Sayno, Itch, 666 and the vintage game console collection of Marktronics.

e art carried a gaming theme, with pieces constructed from Lego, hand cut vinyl and pre-loved soft toys.

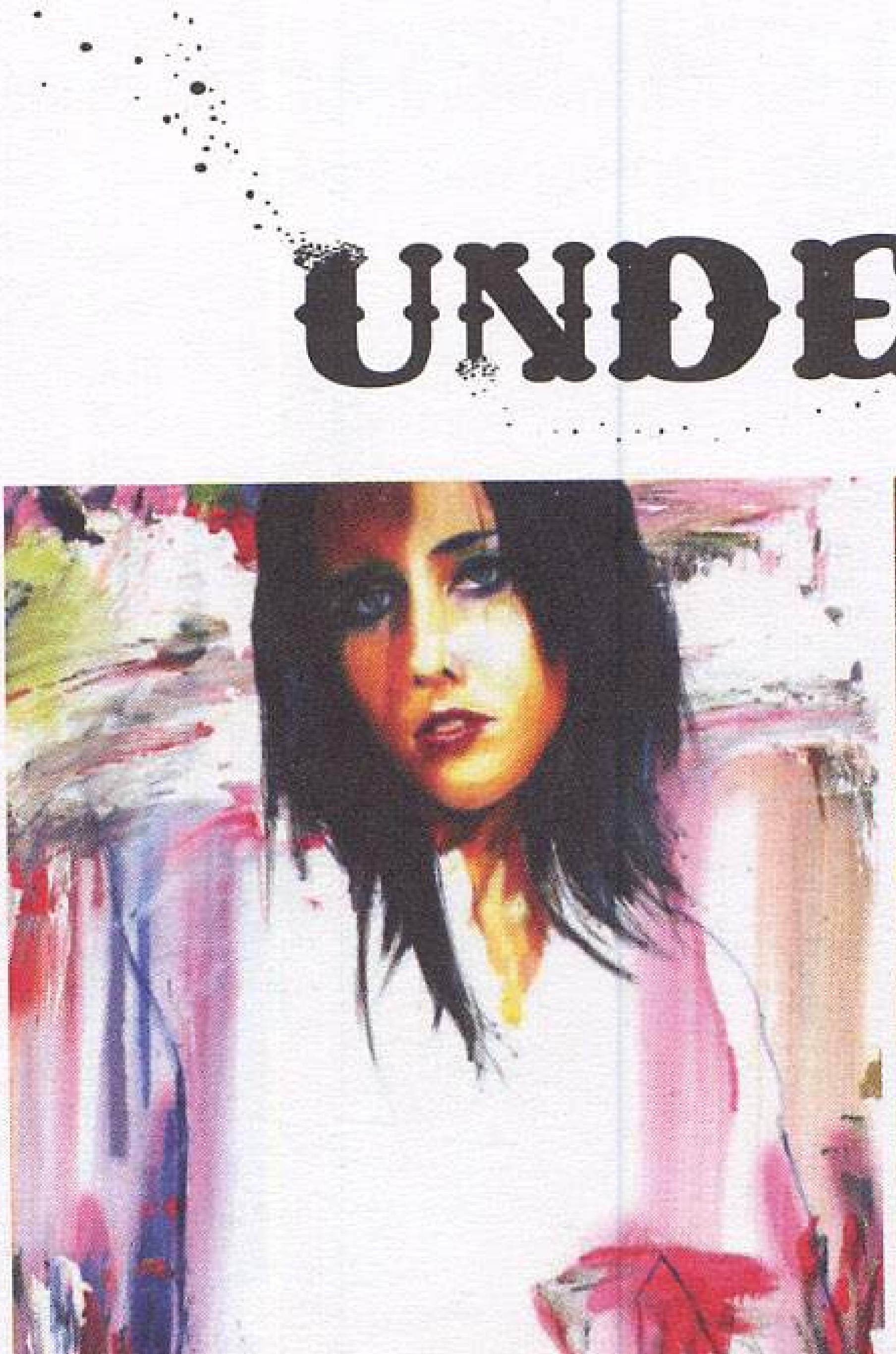
elevisions were placed around the Spacejunk Gallery in Manly (Sydney) with various 1970s + 80s video game machines t up (no 20c coin necessary) with such favorites as Double Dragon, Space Invaders, California Games and Pong.

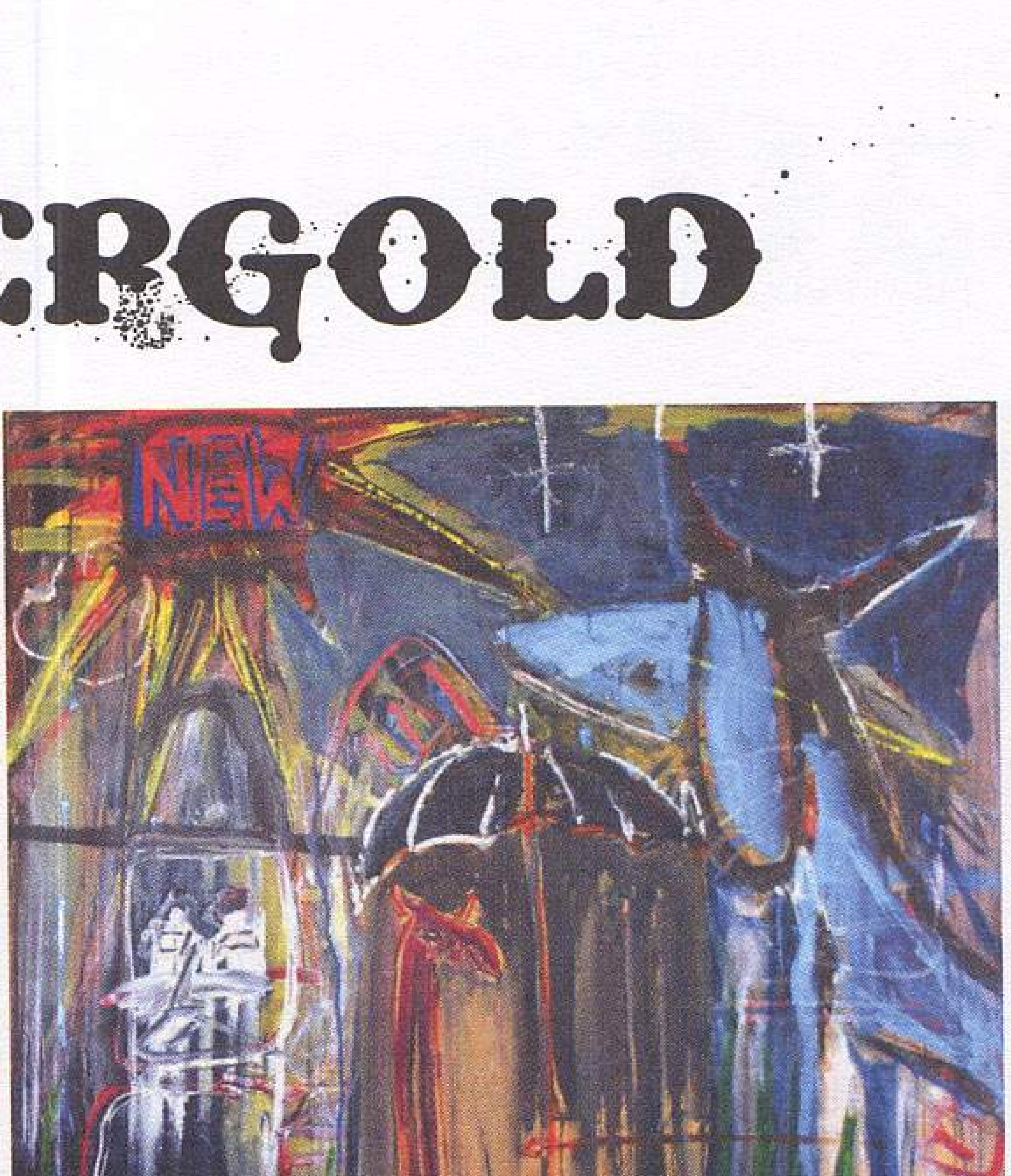
eywords for the event: Veneer / 0 Bit / Mono / Yesterdays Vision.



IMAGES FROM THE UNDERGOLD "CADAVRI EXQUIS" 2004 EXHIBITION AT ELSEWHERE (GOLD
ART BY ABCK (AMBER BIGNELL & CLAUDIO KIRAC). BEAU VELASCO AND CHRISTIAN

UNDERGOLD





Venus & Mars
B
101
VOLARE
CAFE·BAR

→ HANDMADE BOMBS PLACED ON THE STREETS OF M

BOMBS AWAY

ALARM
SYNC
ADNATE 2004

KAWPS

J YORK
to this place (finally) was pretty much what I was
ting: a metropolis of garbage, homelessness, ignorance and
own style.

aint got an oversized baseball cap then you're a tourist.
was a problem because I've only got clothes that fit me
n do BOOGIE DOWN that just makes you look like a sucker
ttracts the attention of cops.

yards weren't exactly peaceful once you got through the
ayers of thick fence with razor wire in between, but its not
sible. The notorious NYC vandal squad was always at the
of my mind.

RLIN
city is one of my favorites, always a good time
ere.

From the brutalness of the former east to the girls and the fashion around the city. Apart from middle aged German men with permed mullets and skin tight denim shorts, Berlin makes for an interesting city.

It can be a fucking head fuck to paint, everywhere gets destroyed. There are too many writers in this place.

→ LONDON

Rain, grey, bricks, expensive, unhealthy, seeef blad: Just some words that spring to mind.

The British Transport Police seem to be trying to persuade public as of late that graffiti is now "PSYCHOLOGICAL MUGGING".

They're using helicopters to patrol the yards quite a bit too. Thats okay, I picked up a second hand surface to air missile launcher from some old woman on EBay. Safe!

→ WORDS BY KAWPS

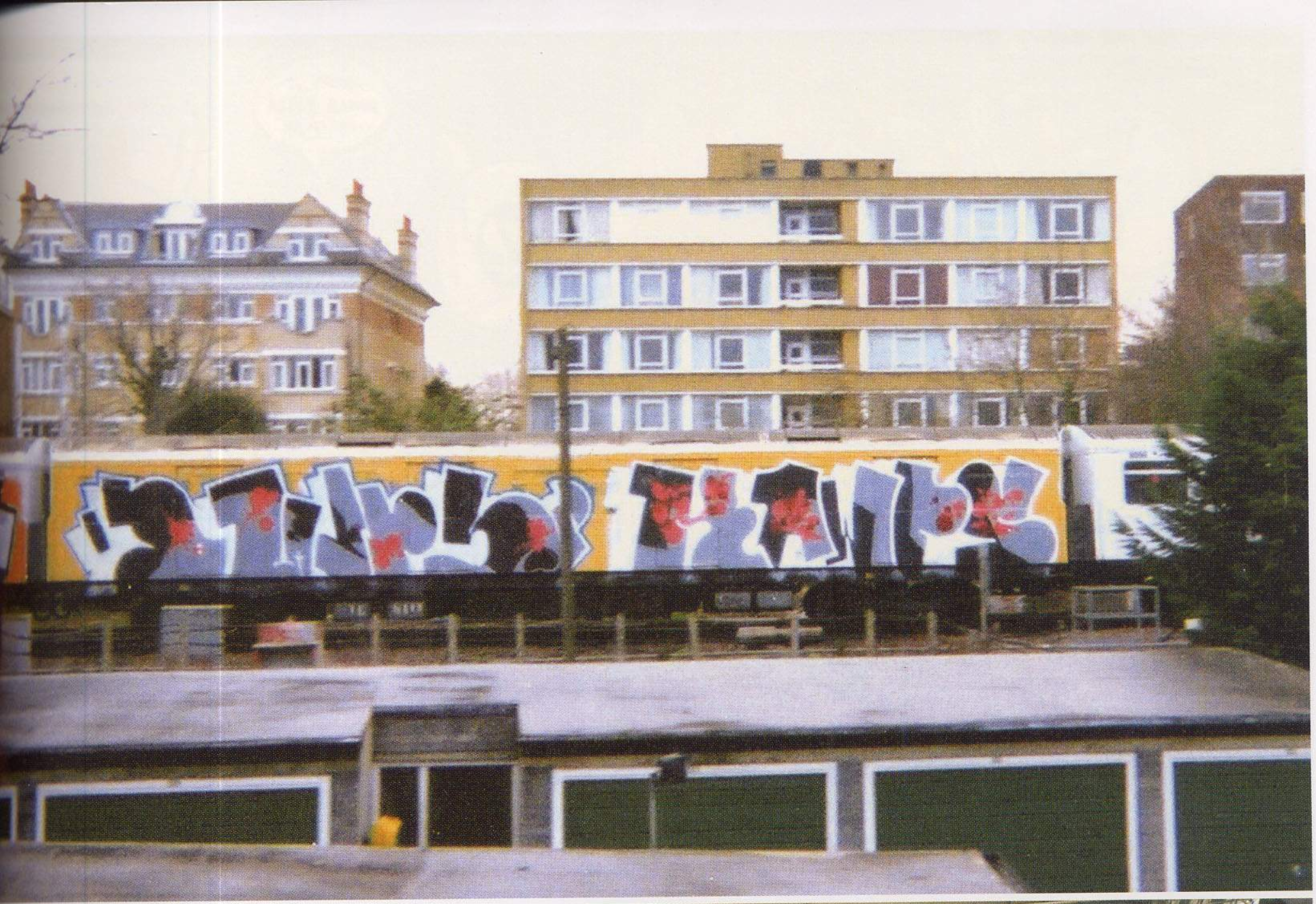
WHITE THE NEW
Show him the Gun
JPG

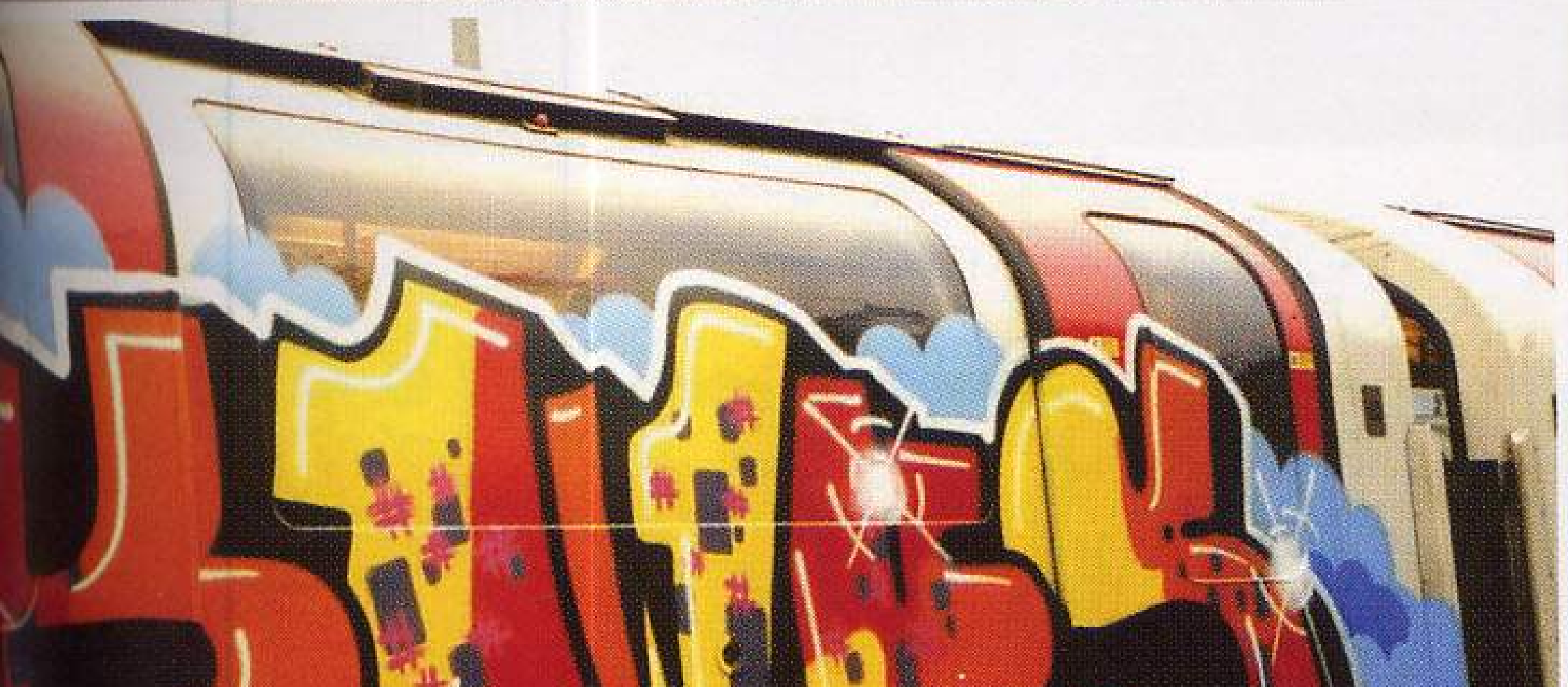
JPG
04.
GODSQUAD

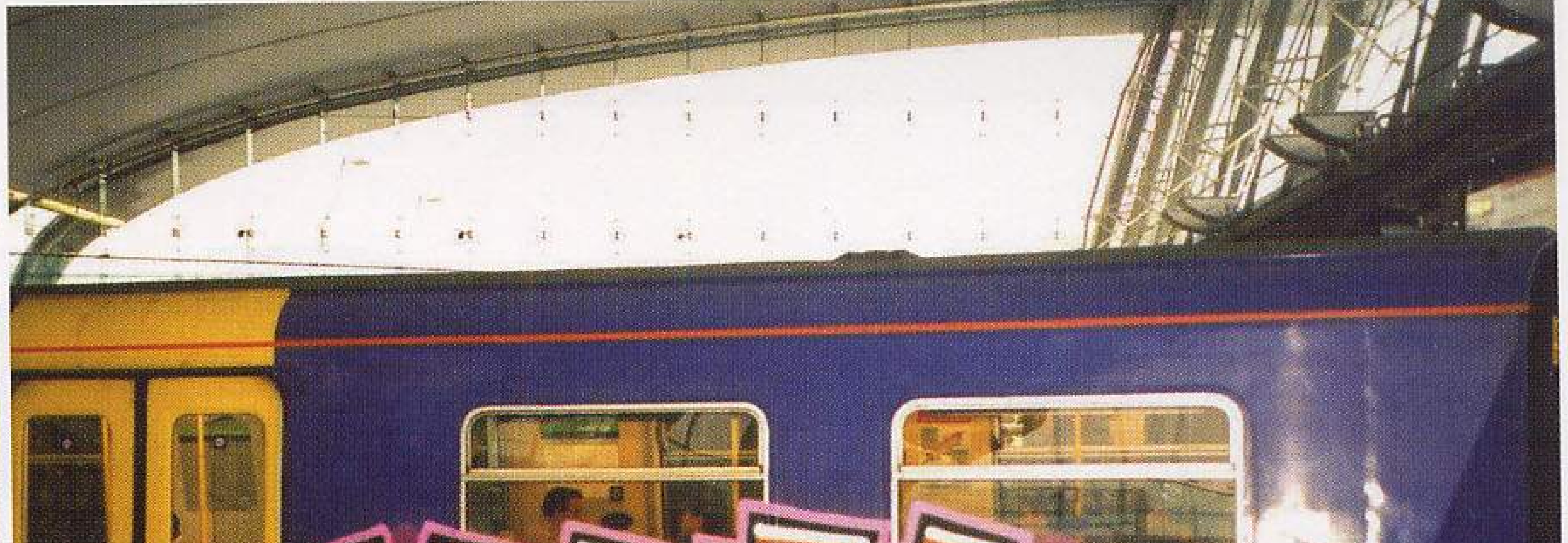
04.

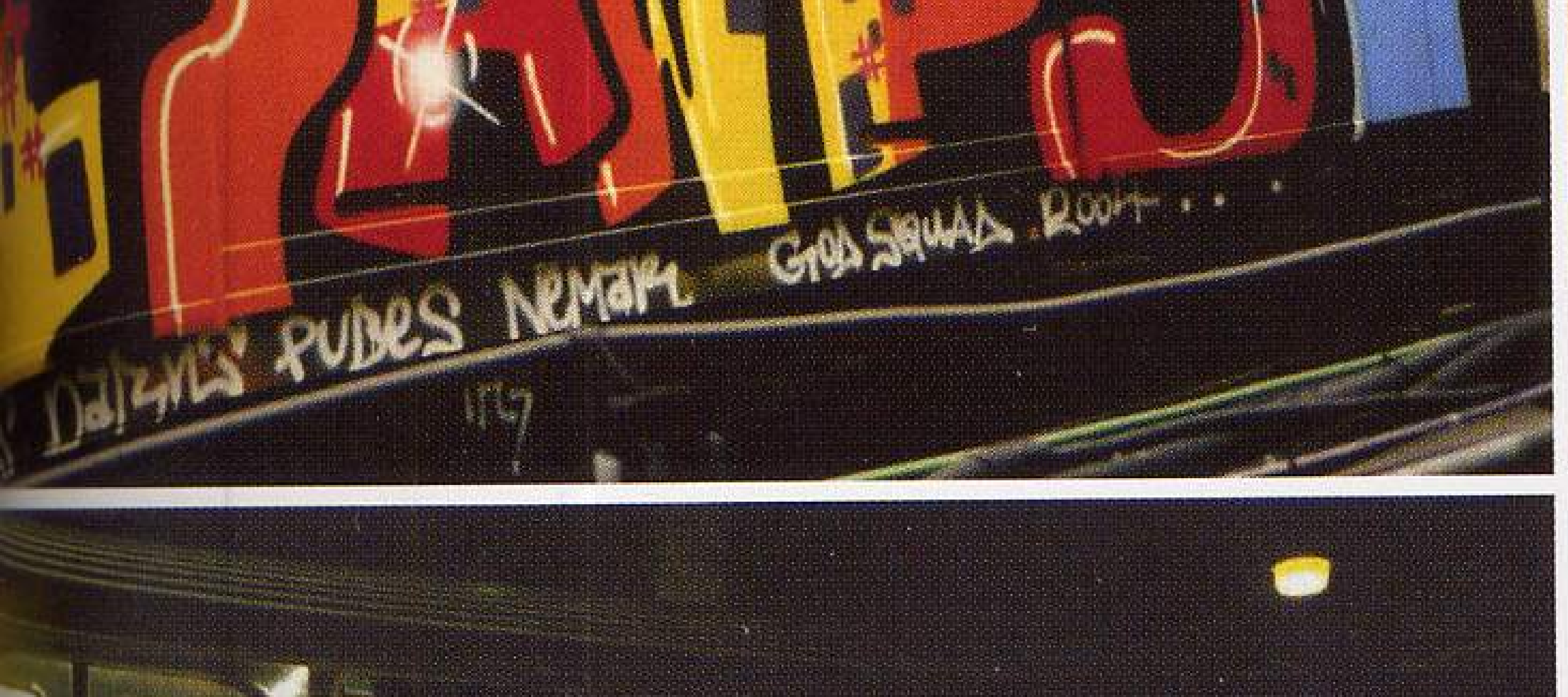
04.

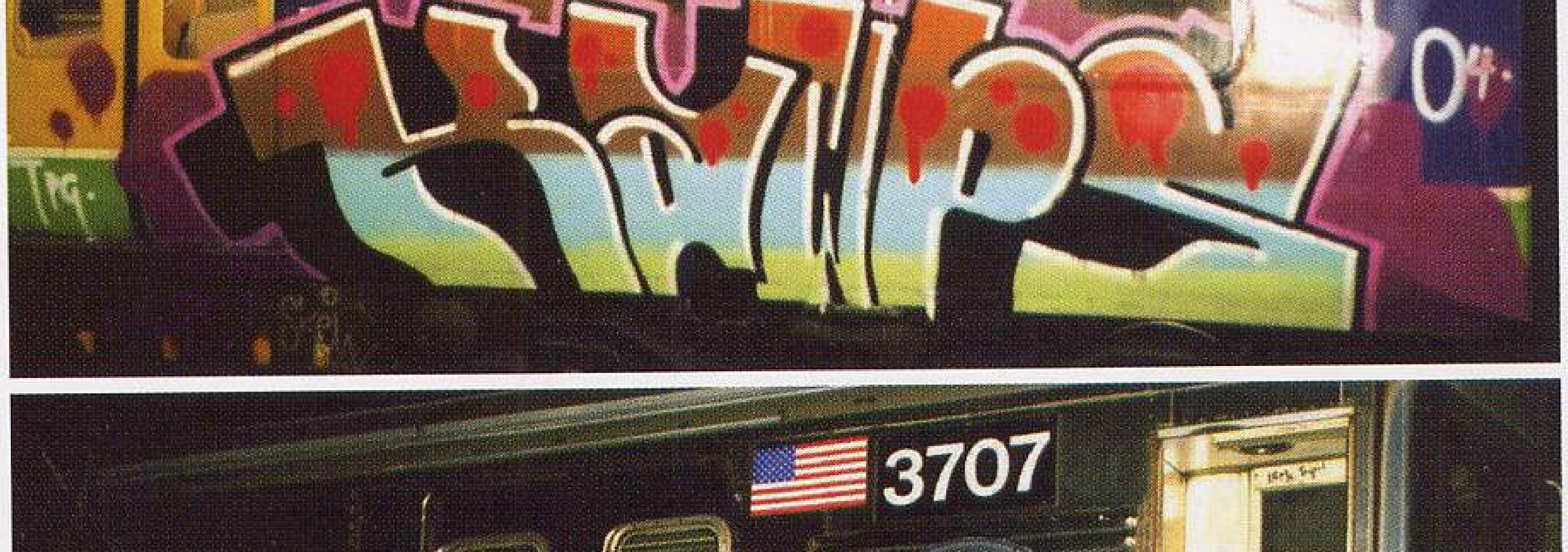
XENO
2004

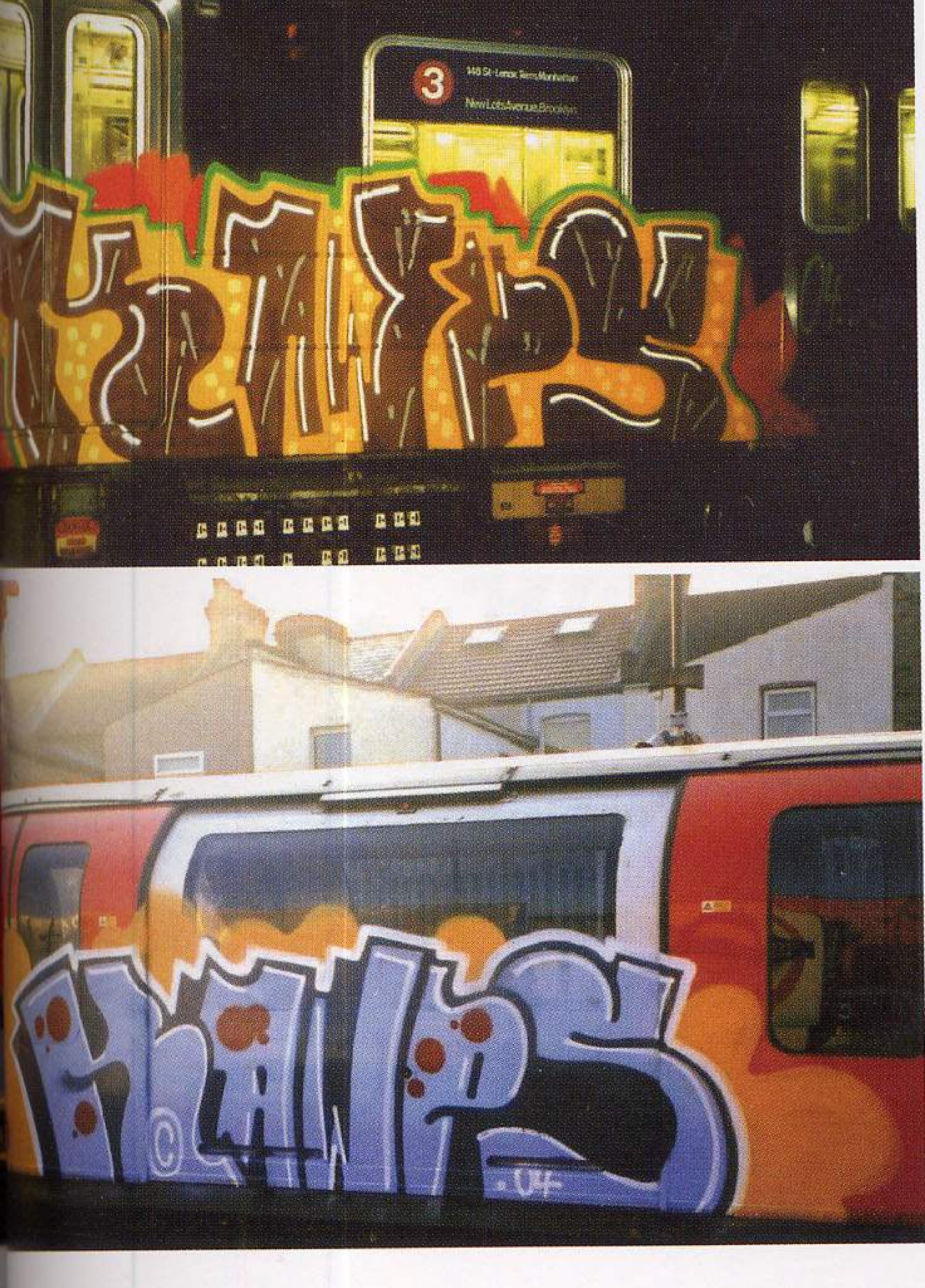


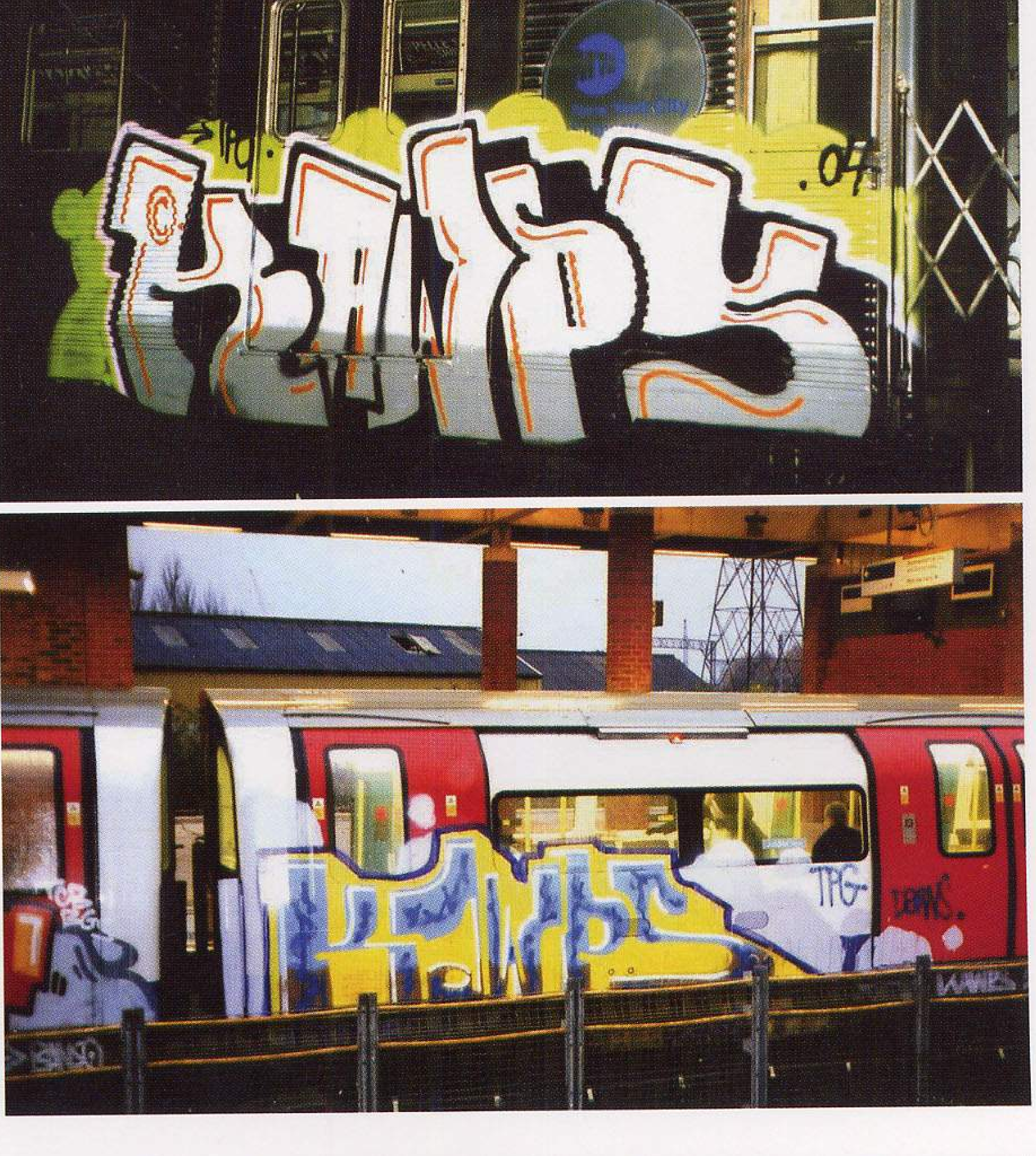

Damns pudes Nemar God Squad 2004

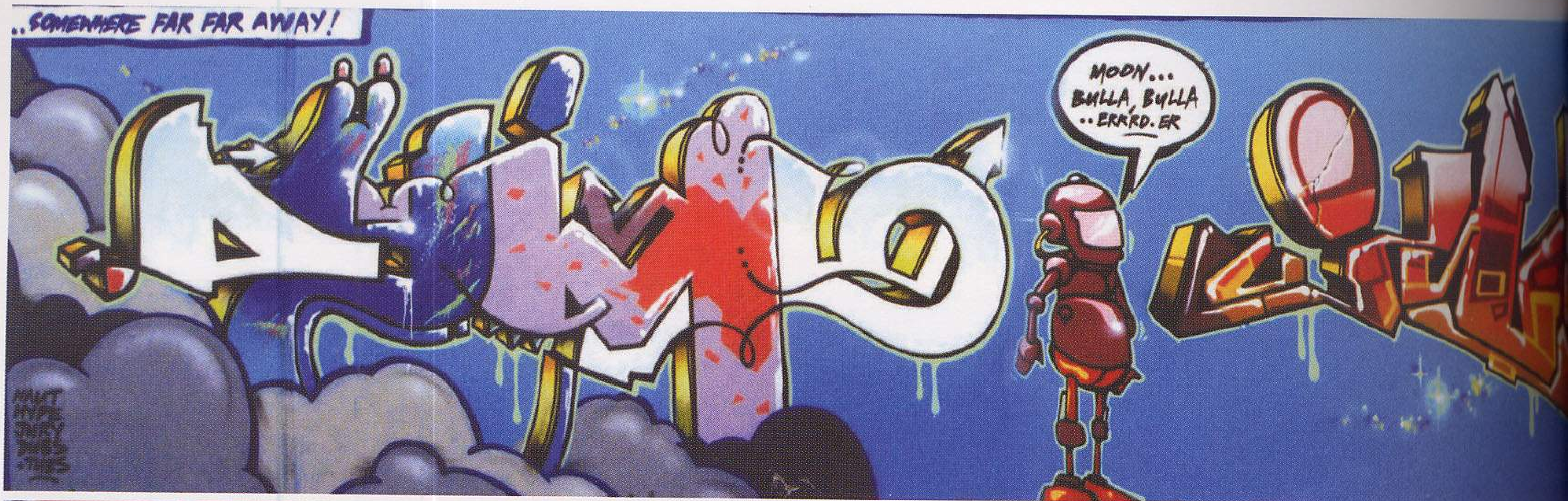

TPG
04

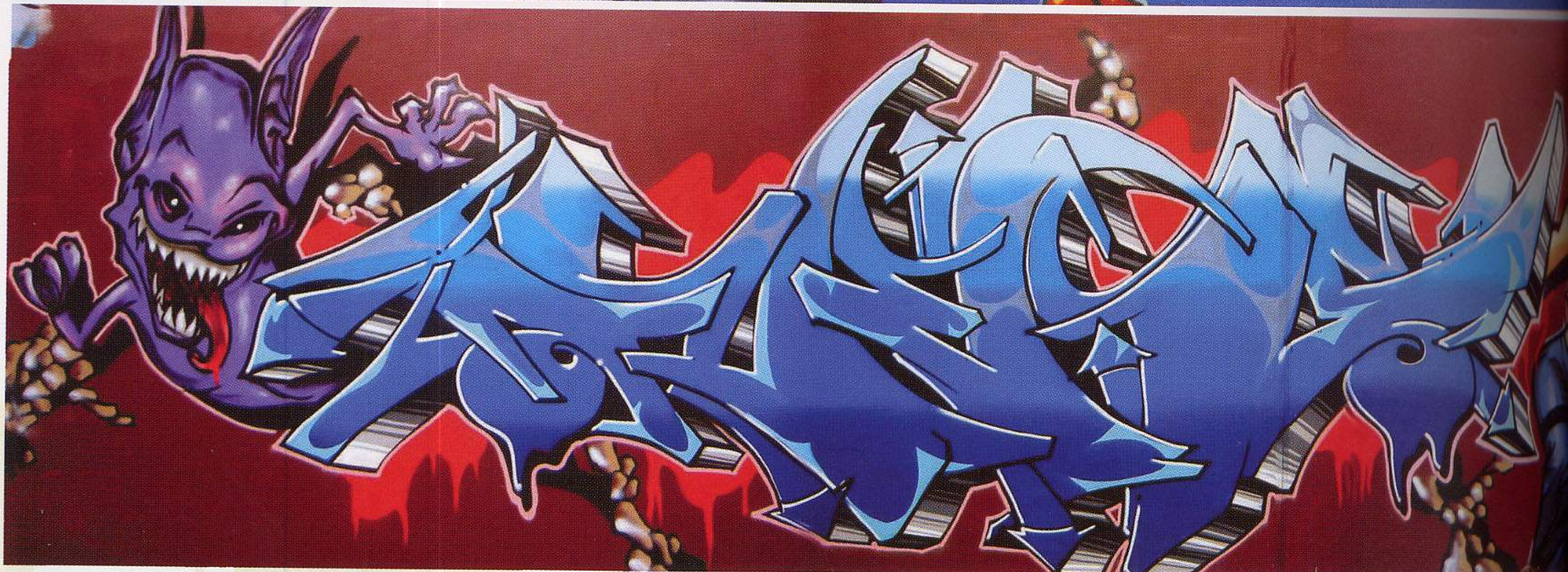

3
148 St–Lenox Terr Manhattan
New Lots Avenue Brooklyn


3707
New York City
.04

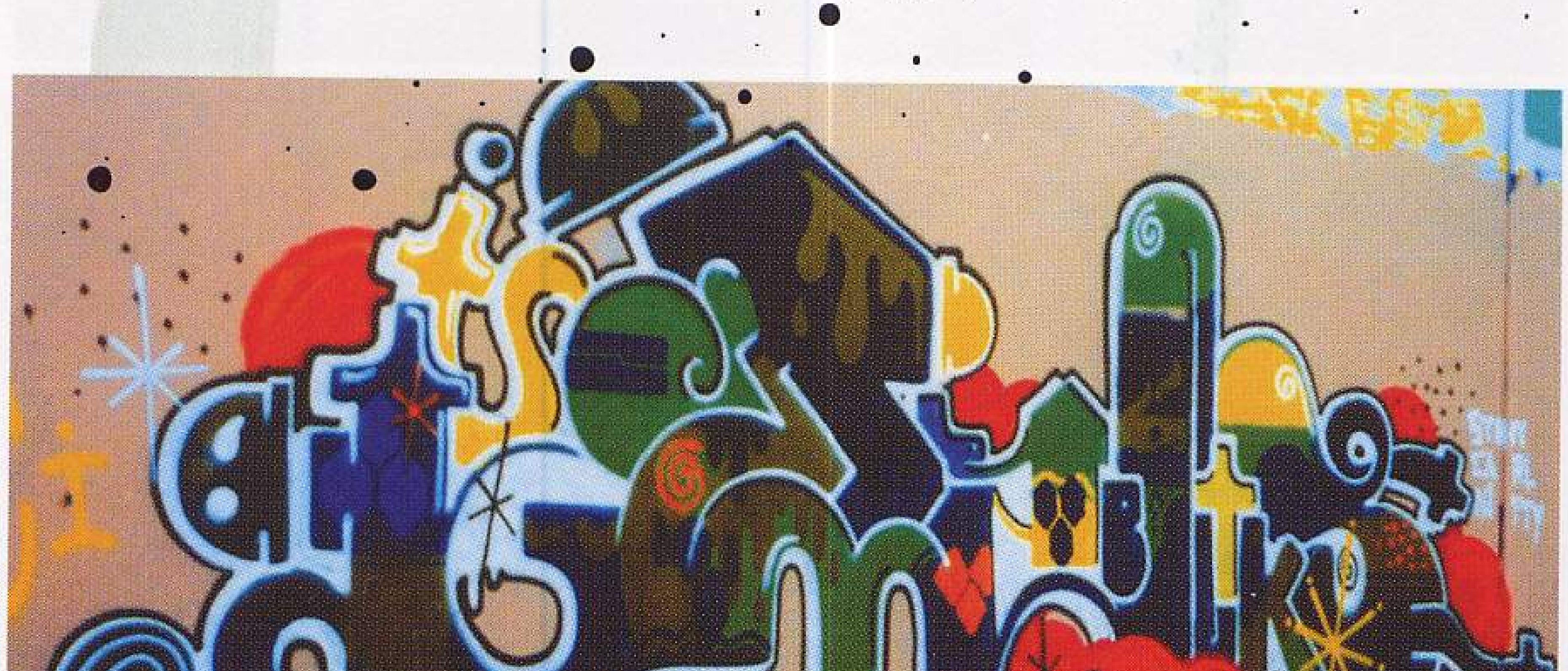

.04

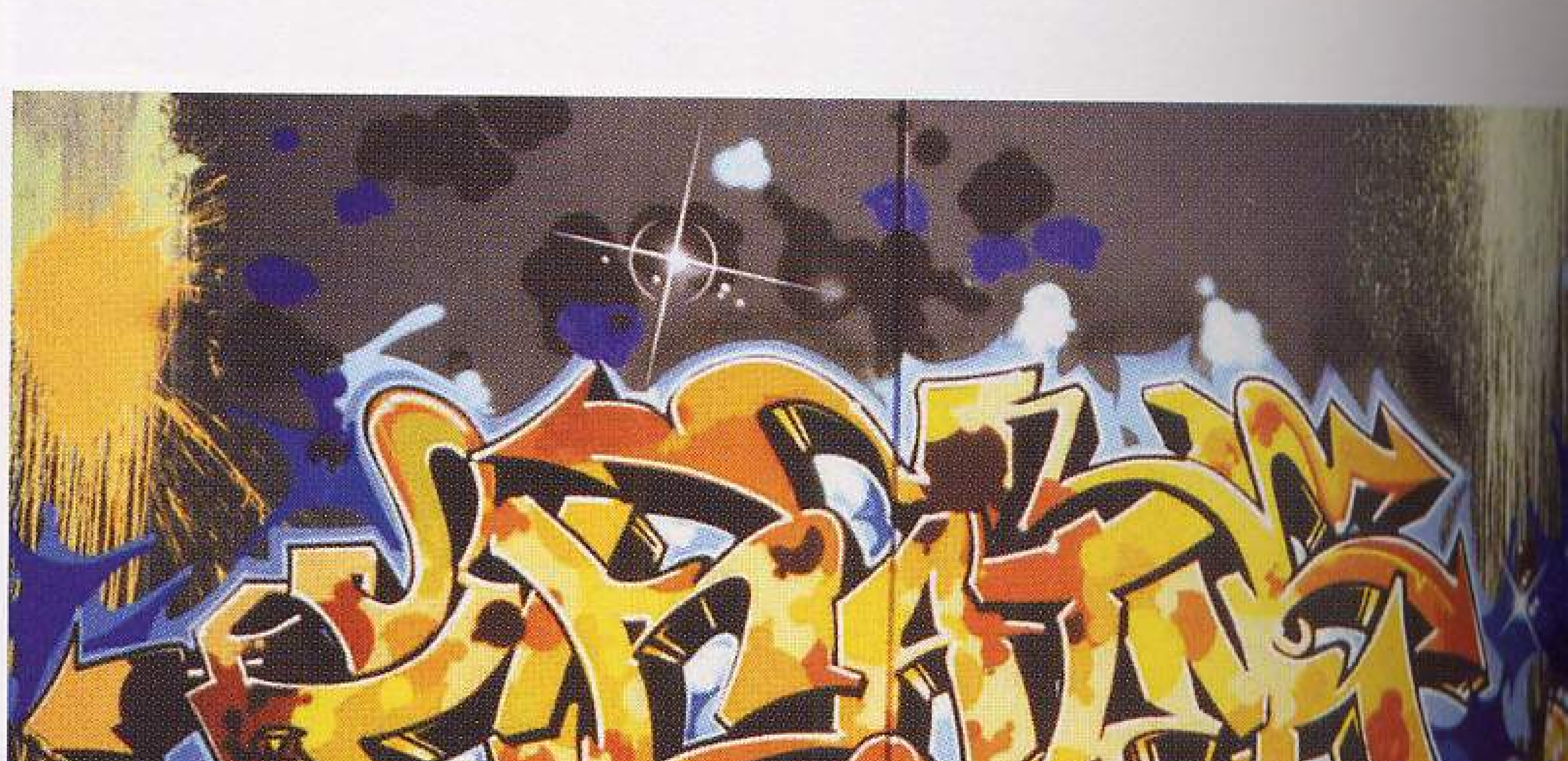

TPG
DAMNS

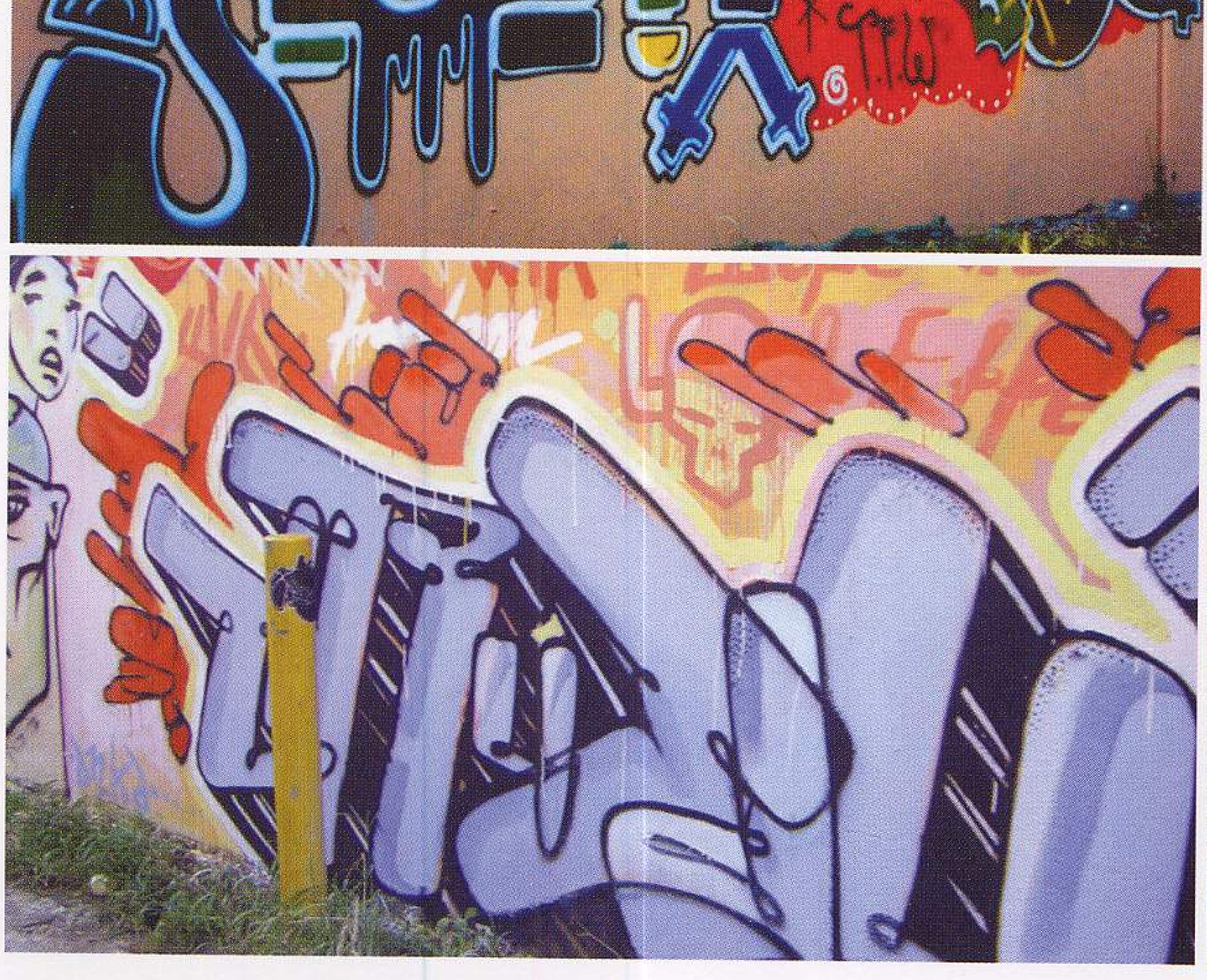

..SOMEWHERE FAR FAR AWAY!
MOON... BULLA, BULLA ..ERRRD.ER

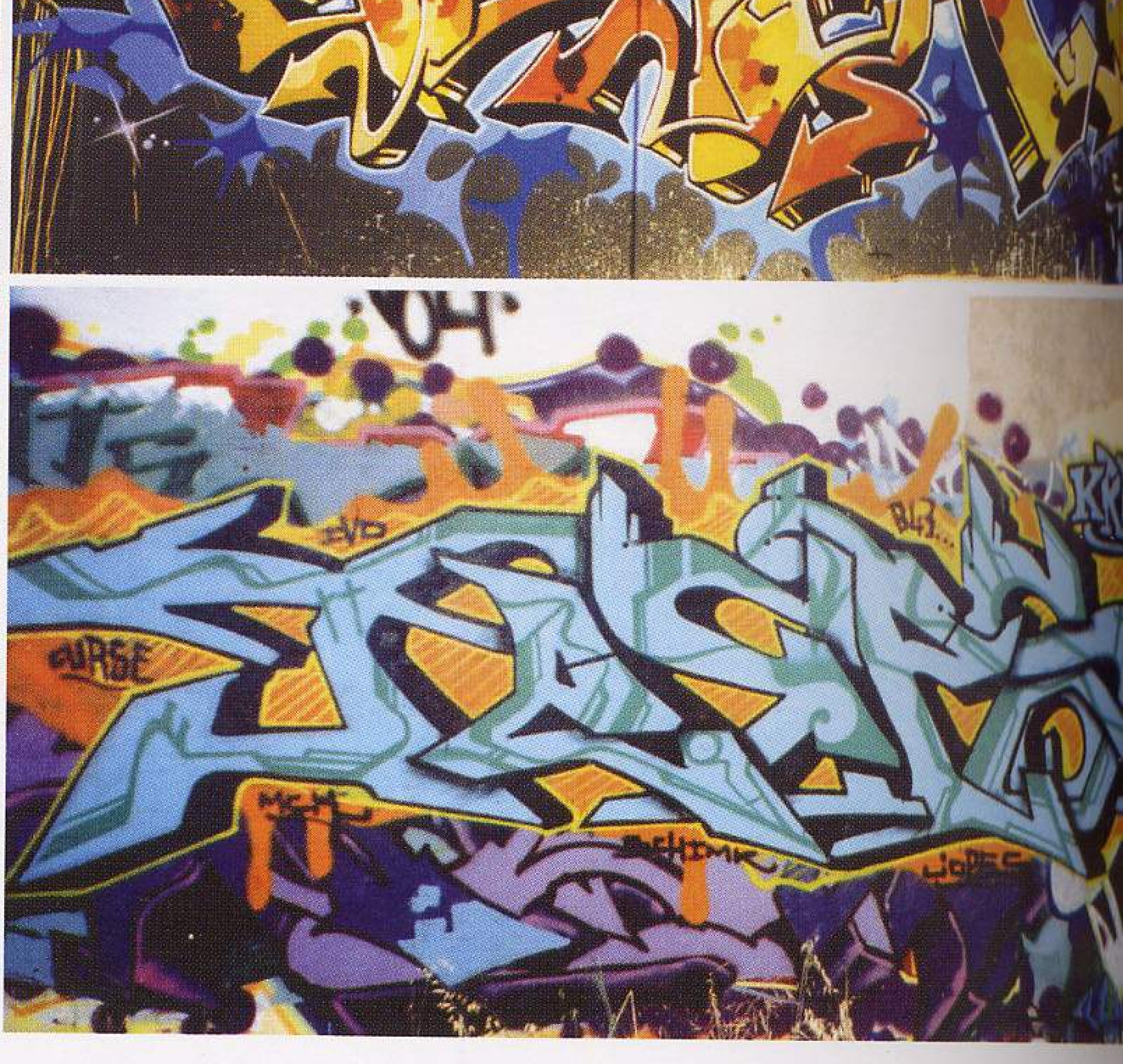


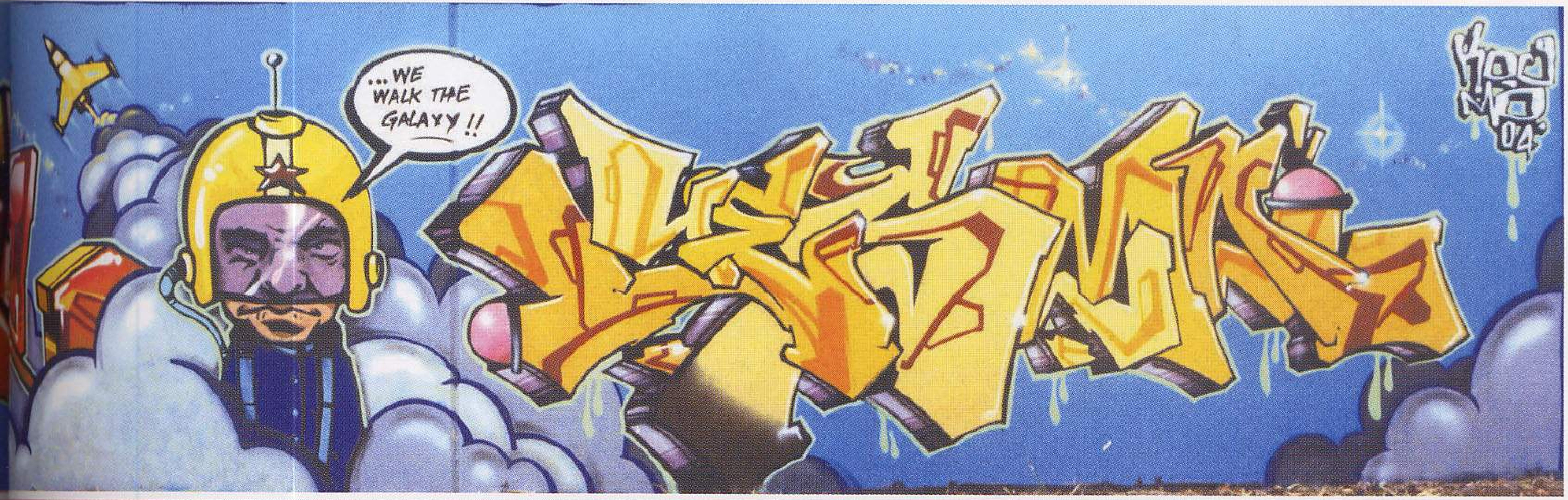
CONCRETE

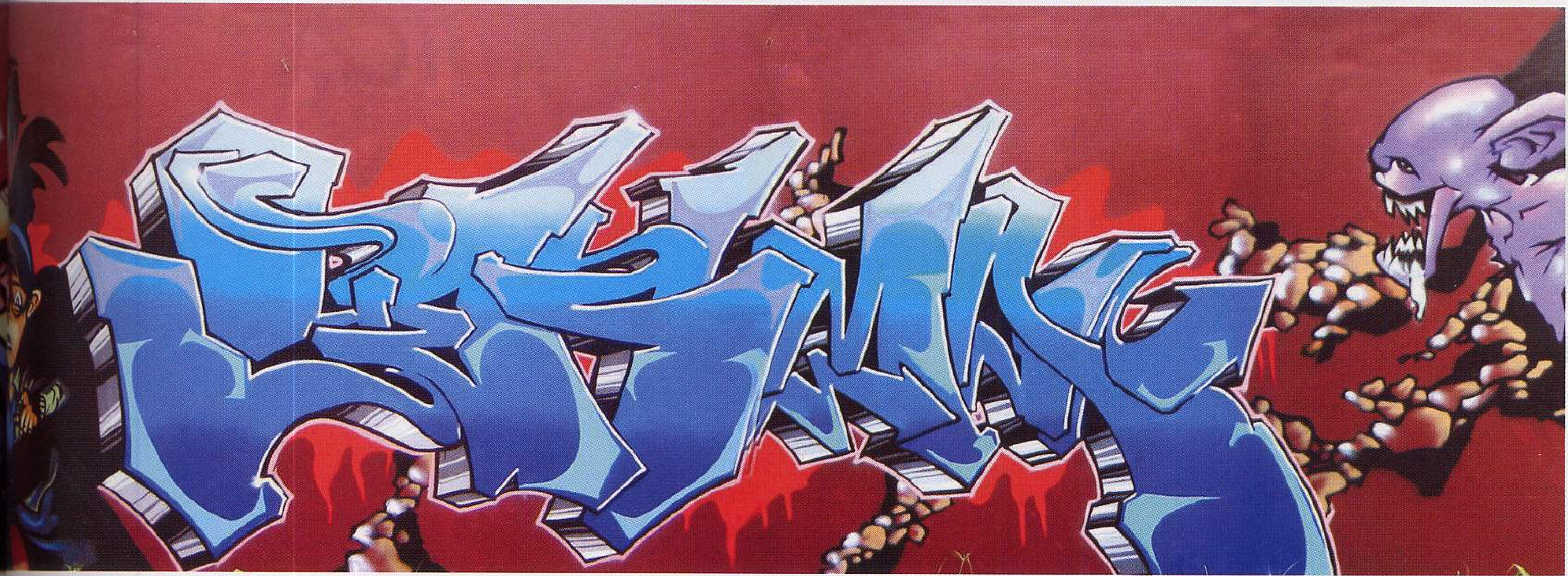




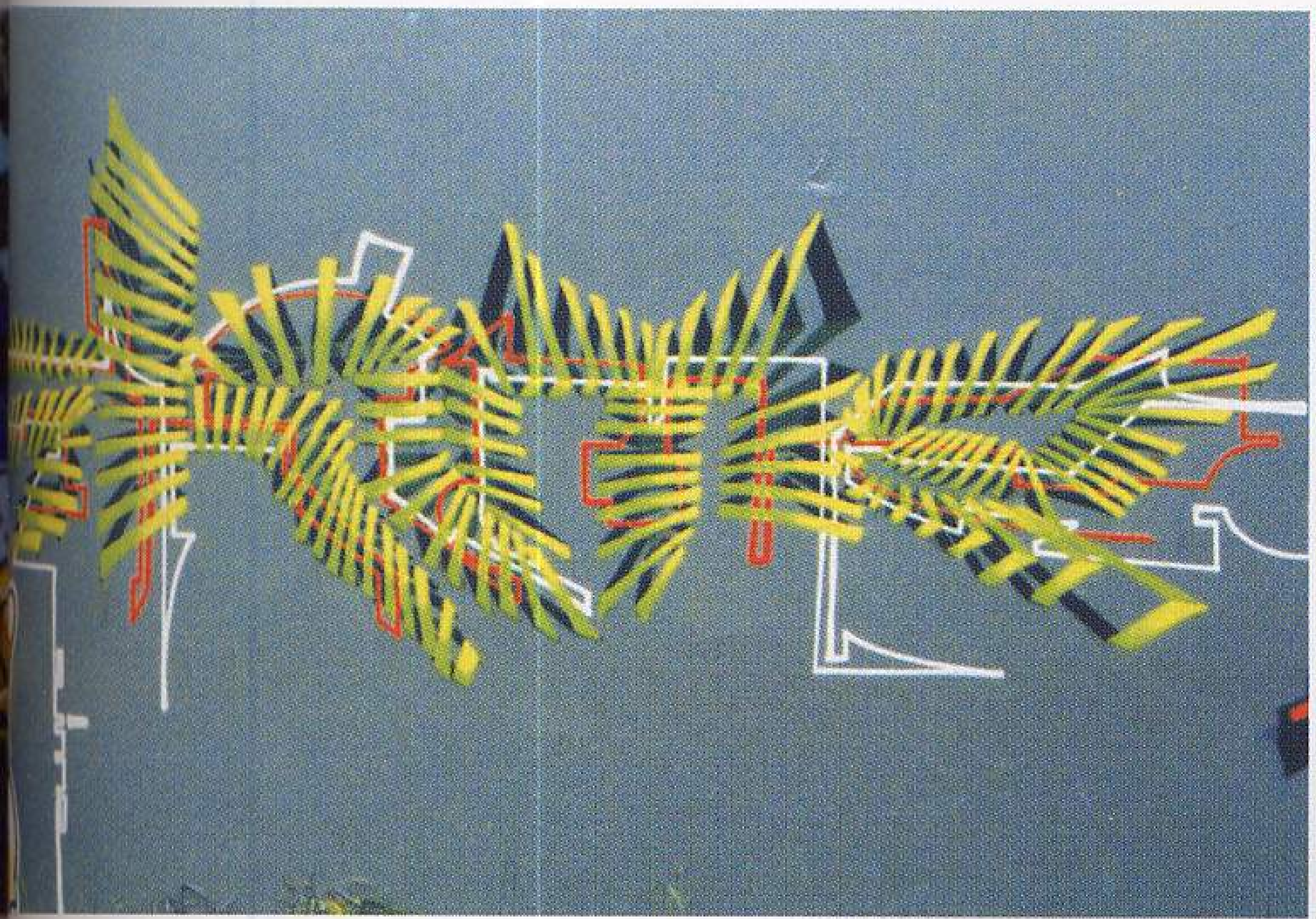


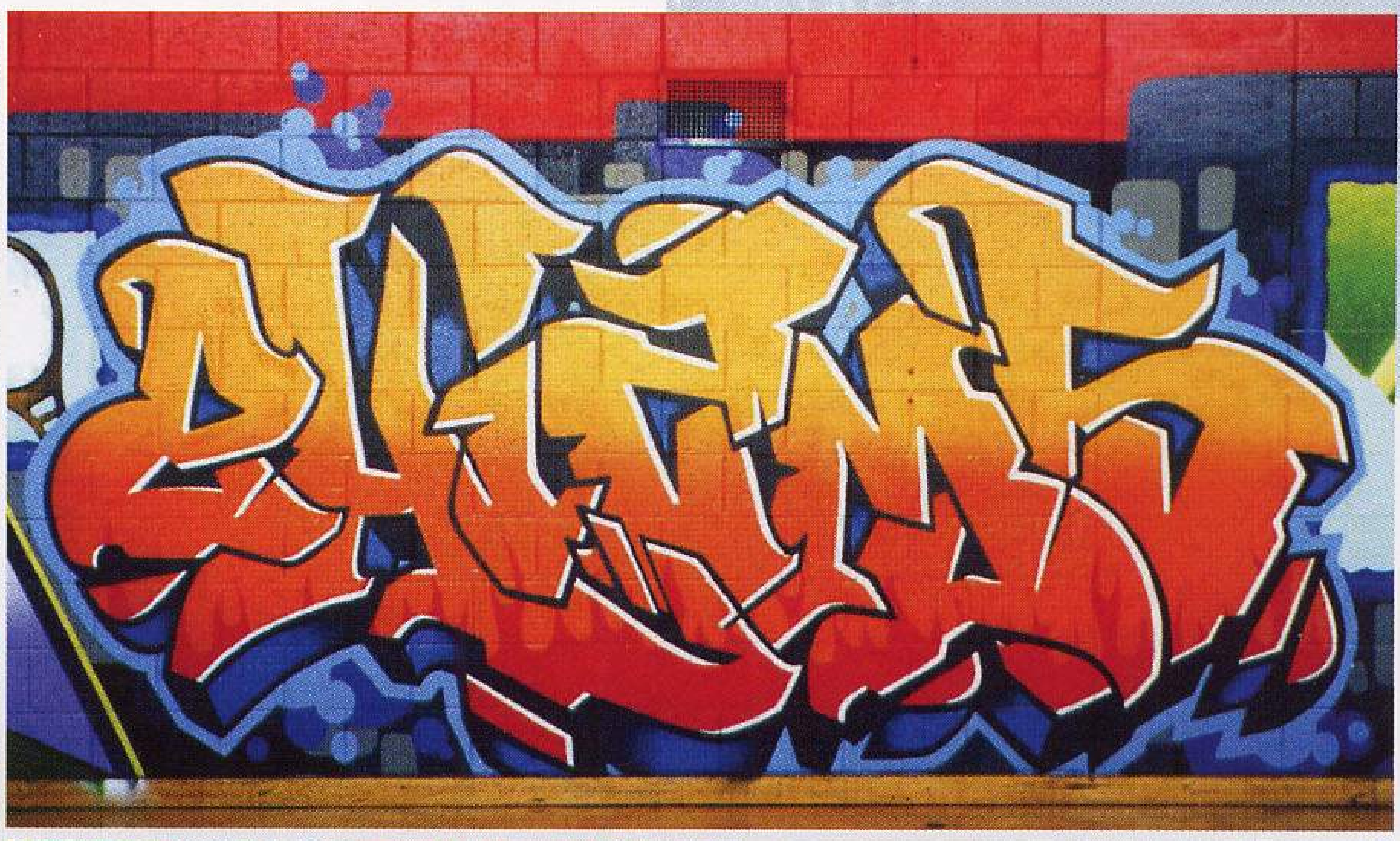


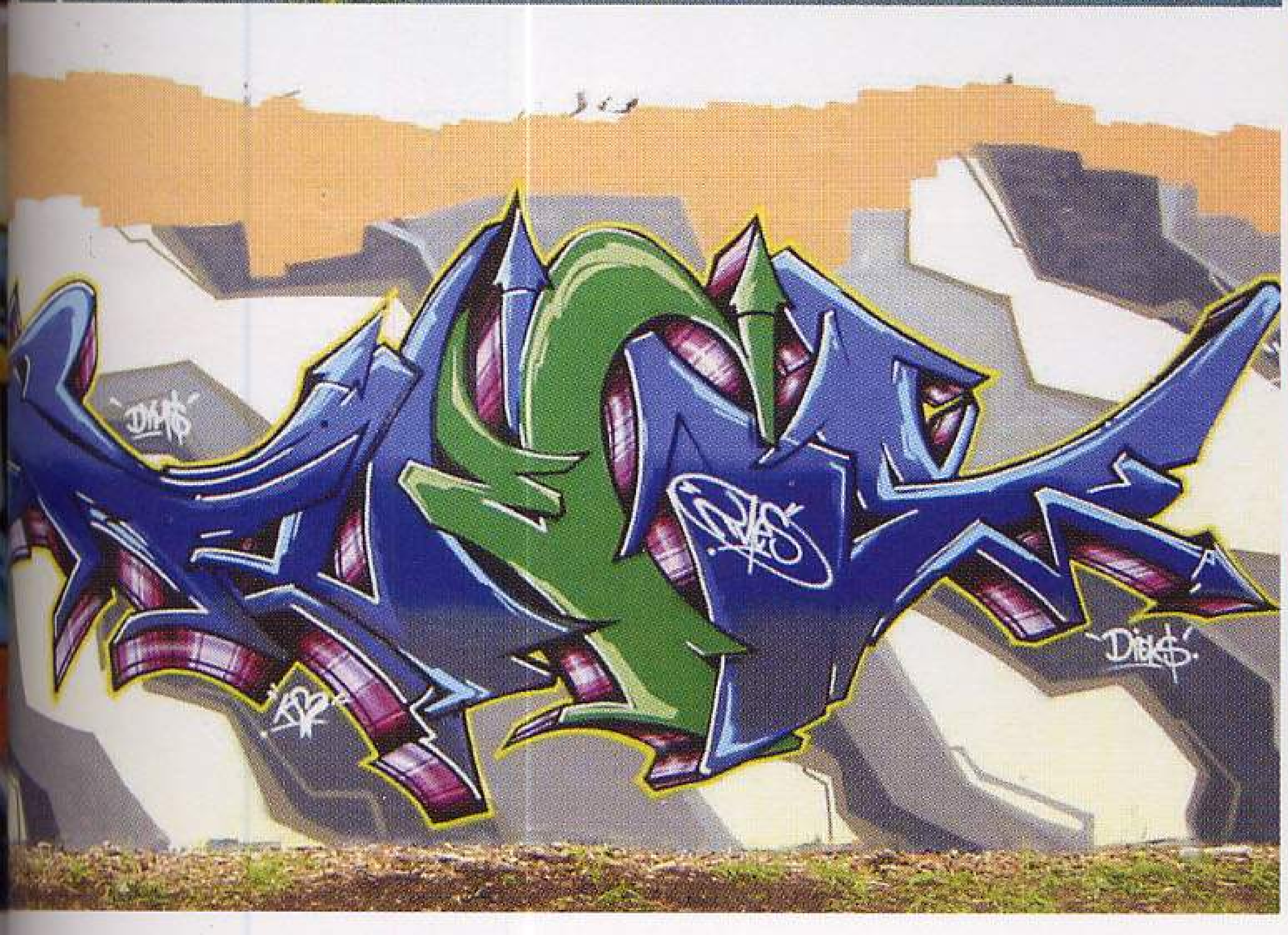

...WE WALK THE GALAXY !!

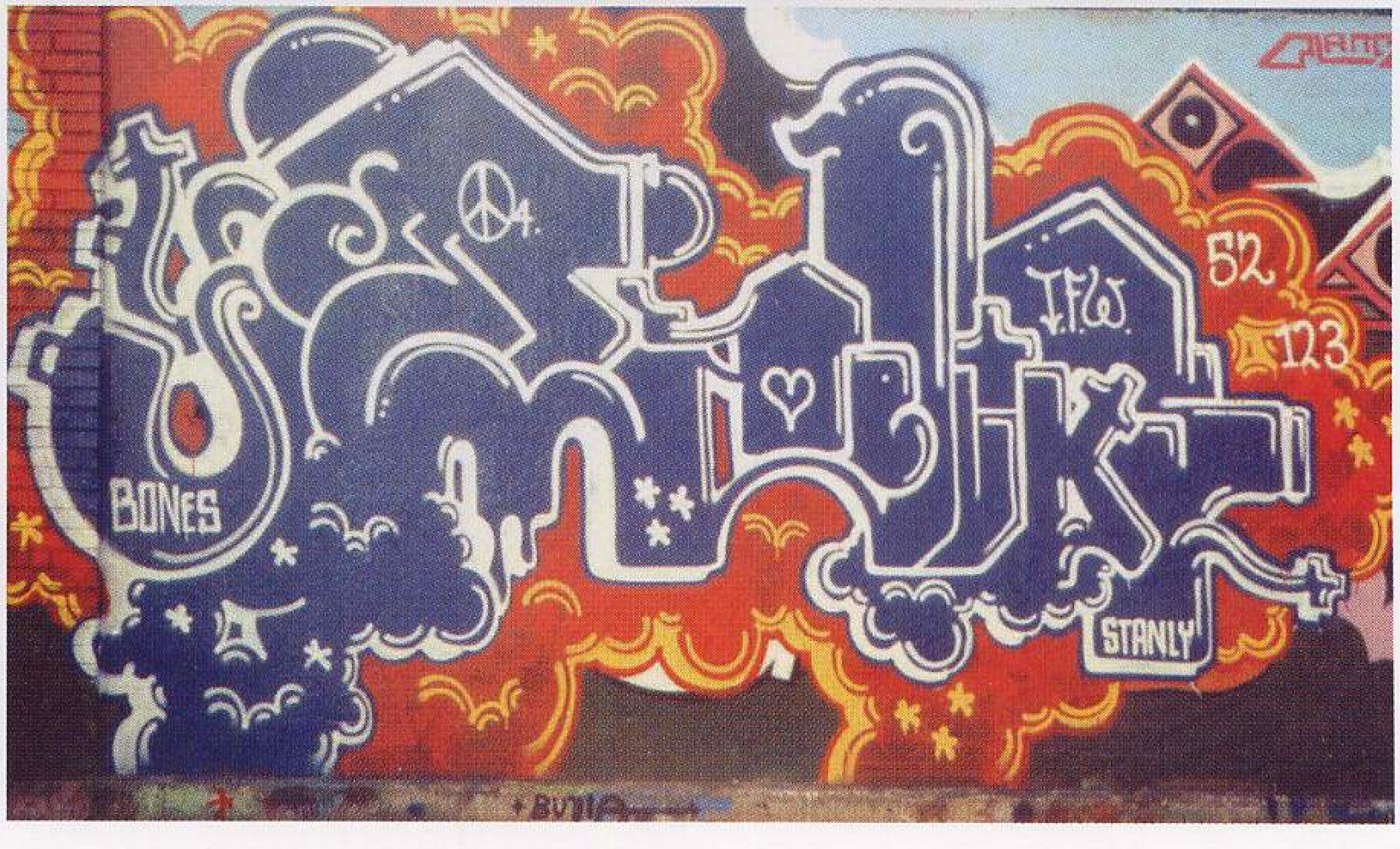


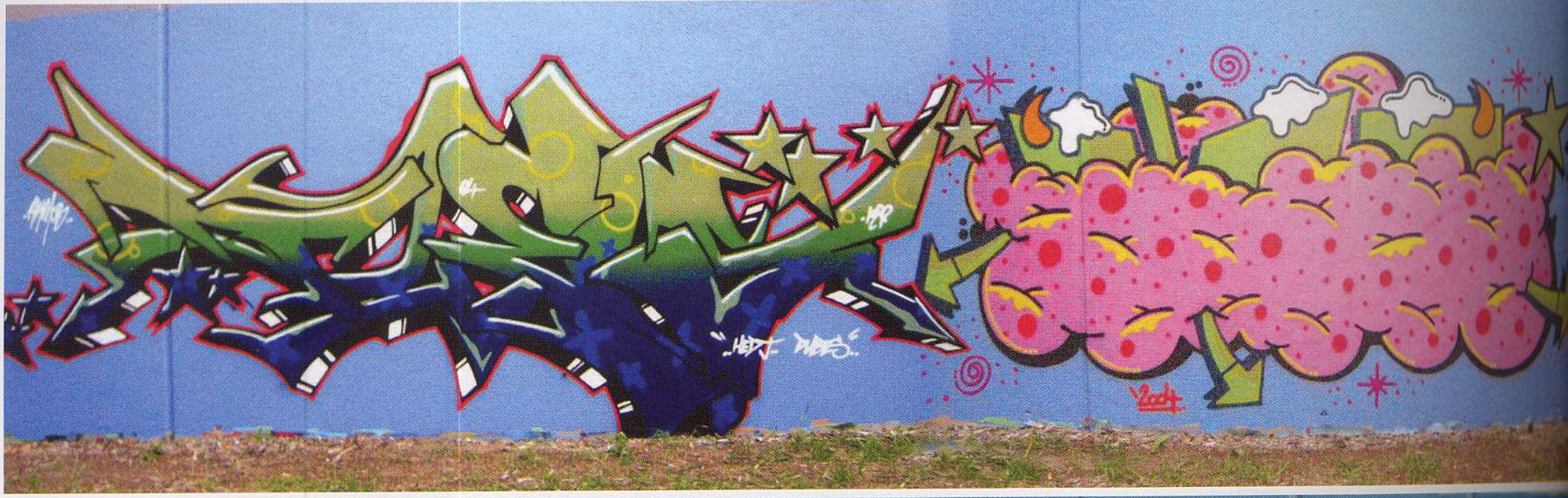
ABOVE: → DYMS . LINZ . YESMA [Brisbane] → TUES . YESMA [Brisbane]
BELOW: → RENKS → GRATER → SHIME [Melbourne] → EHIZMS → CRUEL [Cairns] → JEEPS → TUES → RENKS [Barcelona]

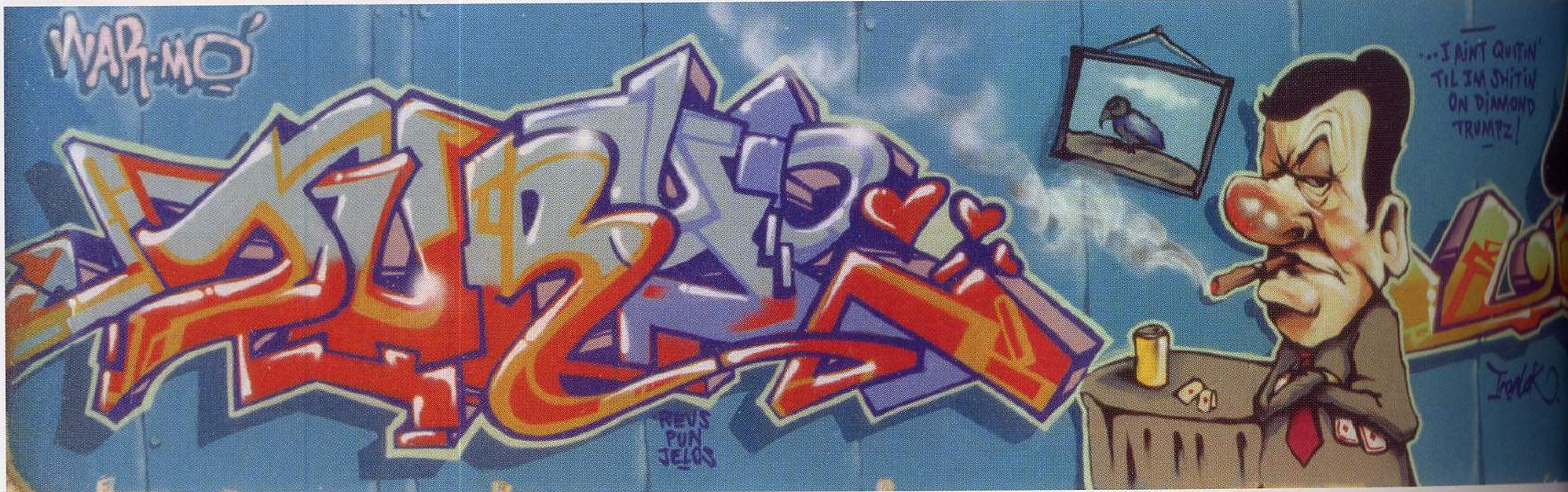


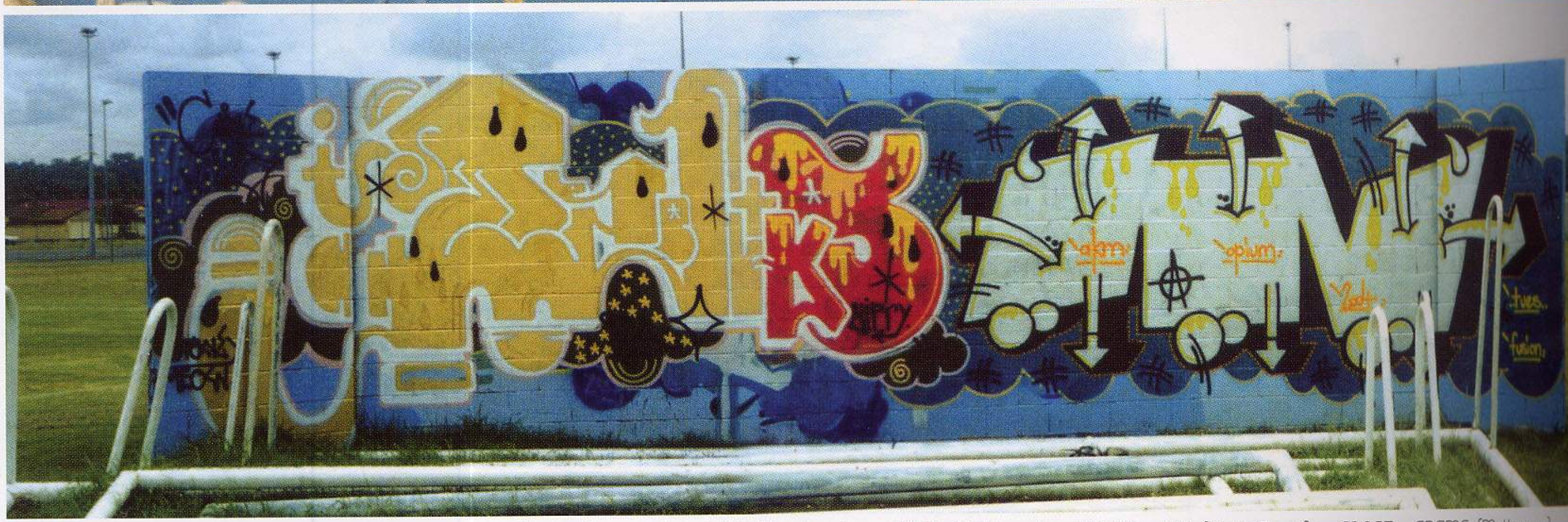




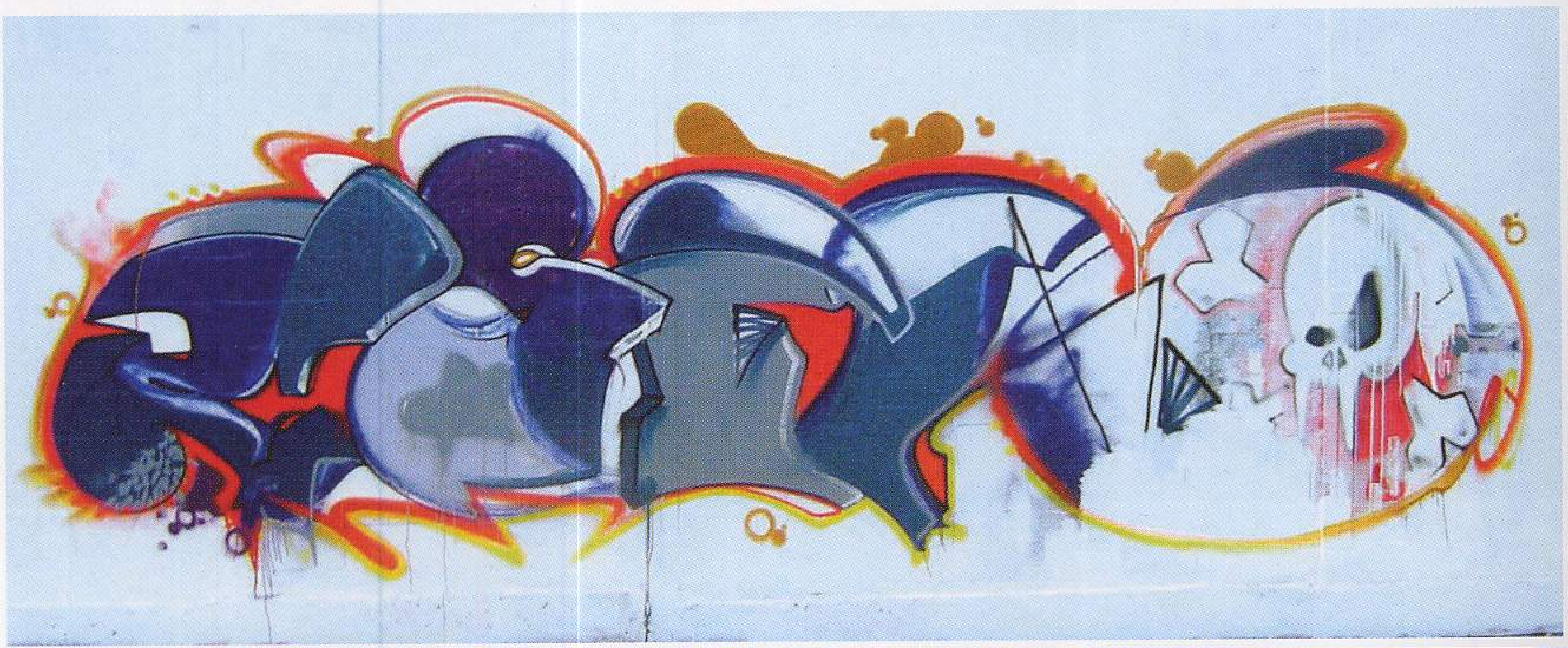

52
I.F.W.
123
BONES
STANLY



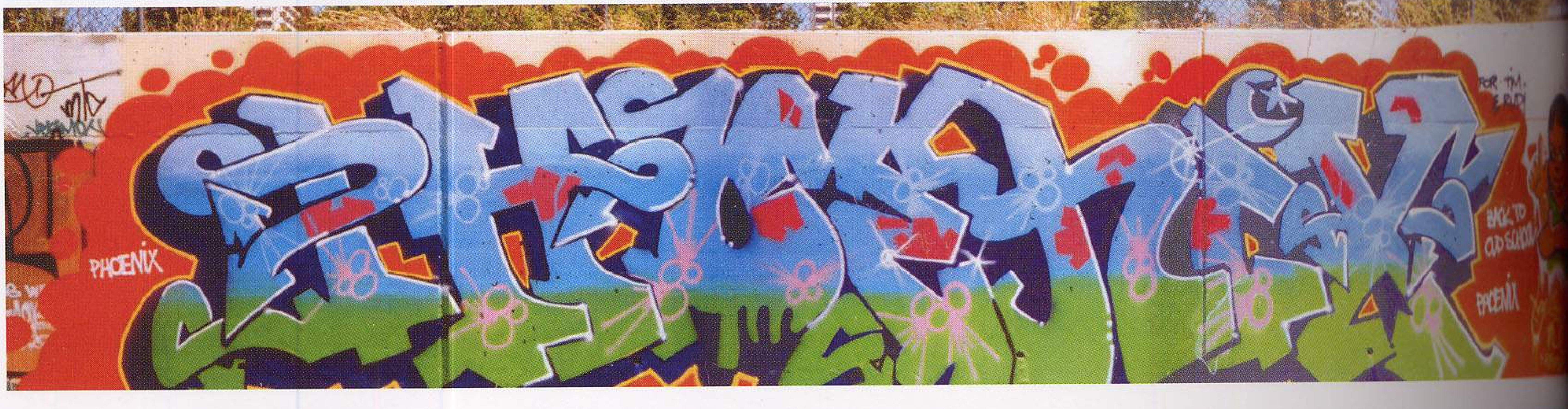

WAR-MO
...I AINT QUITIN' TIL IM SHITIN ON DIAMOND TRUMPZ!
REVS
PUN
JELOS


akm
opium
tues
fusion

ABOVE: → TUES . IVO (Brisbane) → PEYOTE . LIKER (Sydney) → JURY . LINZ (Brisbane) → YOINK (Brisbane) → RENKS . IVO (Gold Coast) →FROST . FRAME (Melbourne)
BELOW: → CAIB (Sydney) → FROST (Melbourne) → HYST (Brisbane) → PHOENIX . PROWLA (Canberra) →DTS by KOVER (Perth)



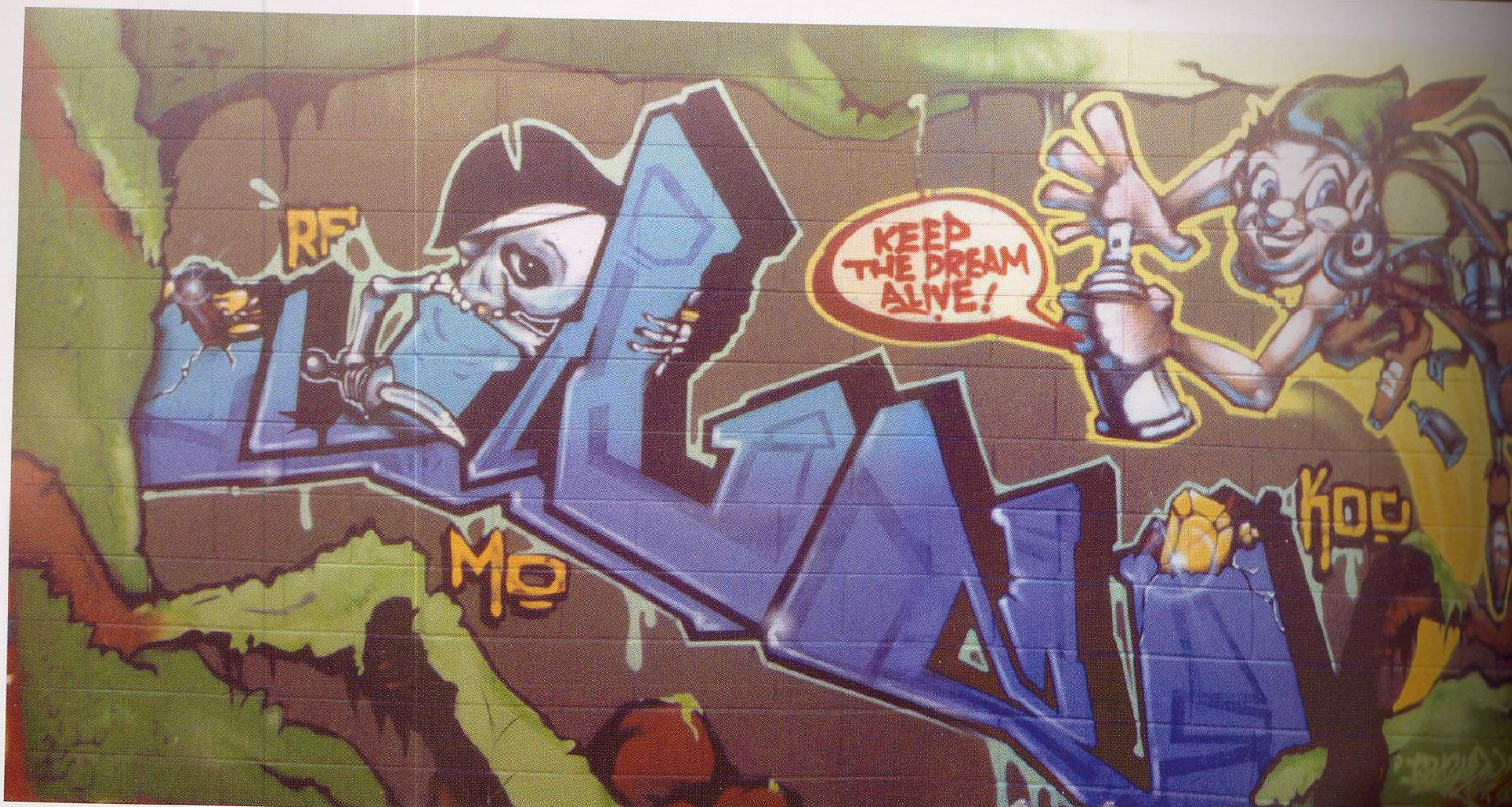
FRANCE
FRAME


PHOENIX
BACK TO OLD SCHOOL

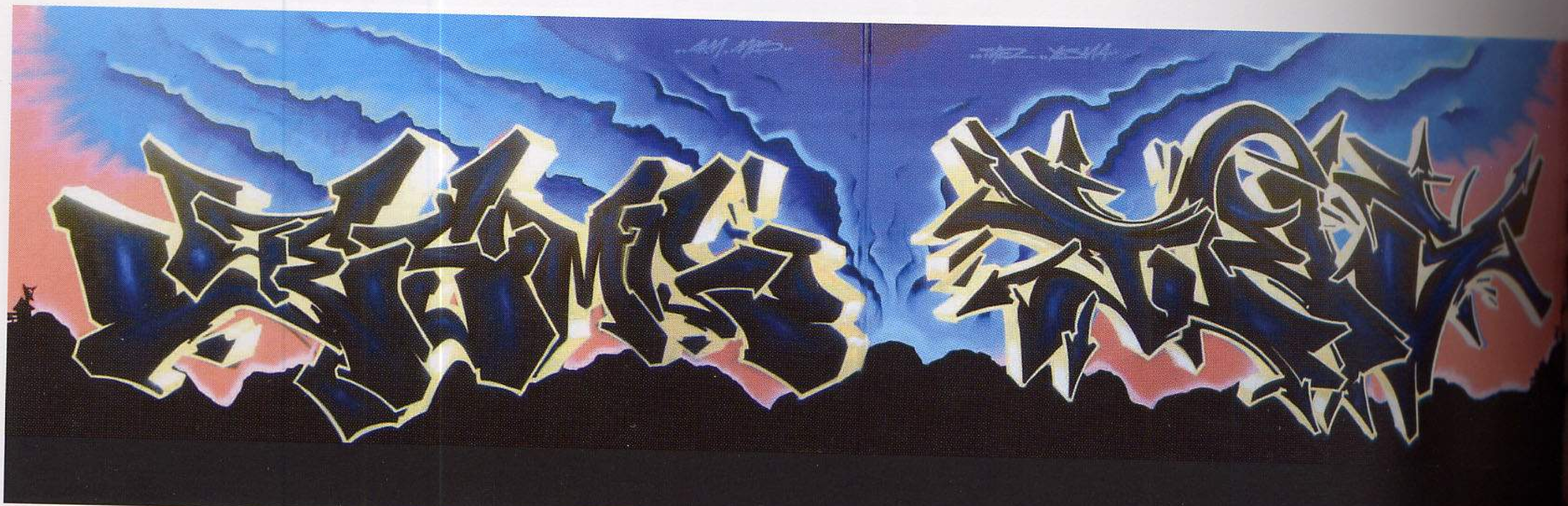
EMBLE HILL
HOMING PIGEON
CLUB
SMIZ
LOKUS
IKON
DYMS
YESMA
TUES

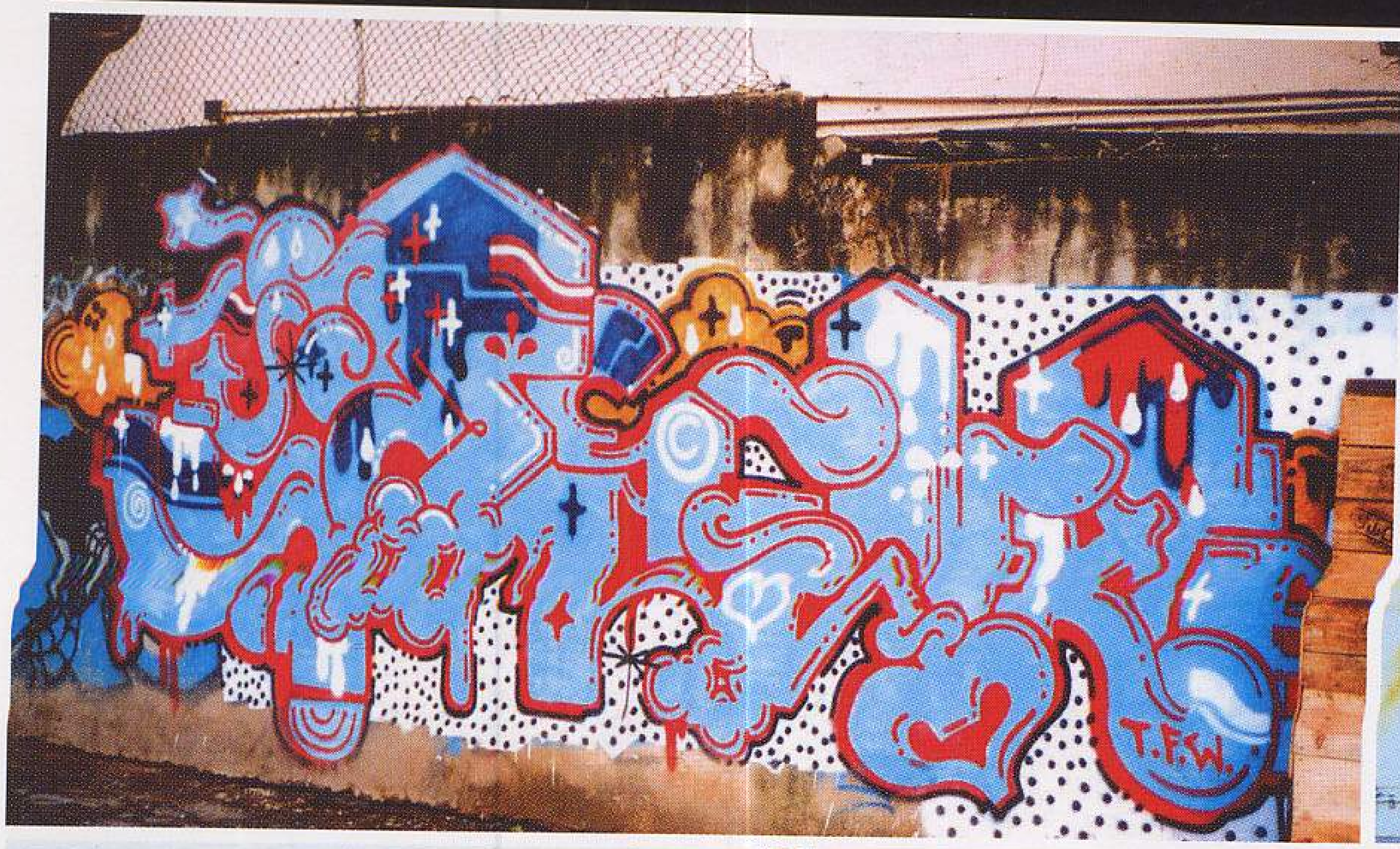
CI AC
MEANT
04

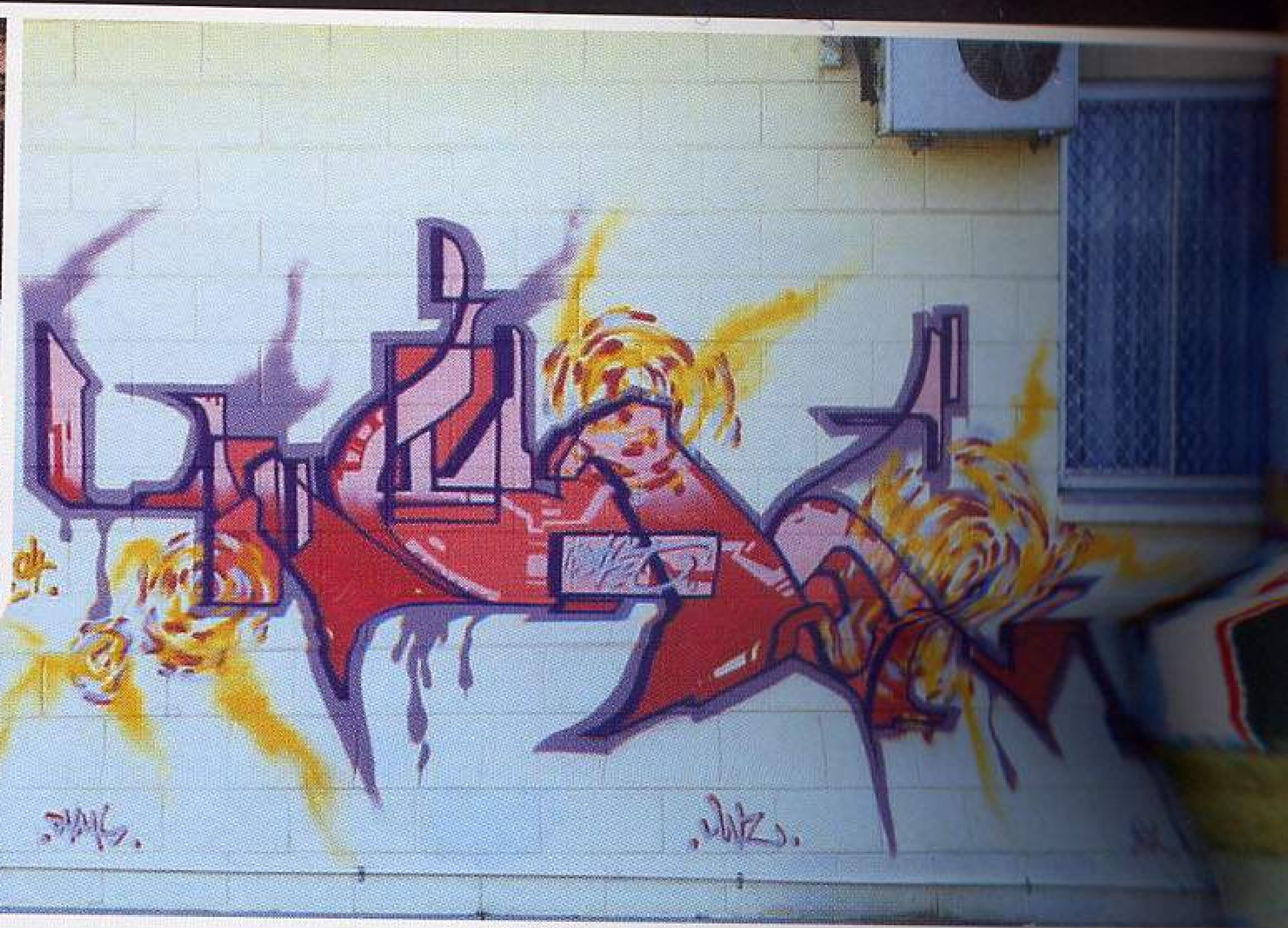
ABOUZ BLEND
-KOC

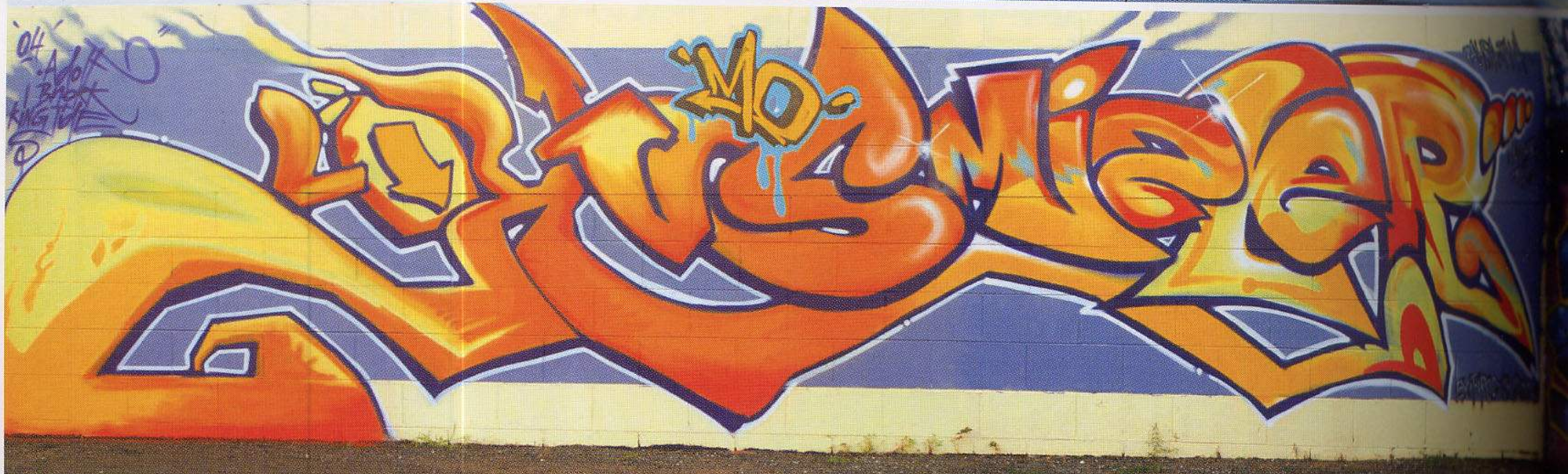

RF
KEEP THE DREAM ALIVE!
MO
KOC

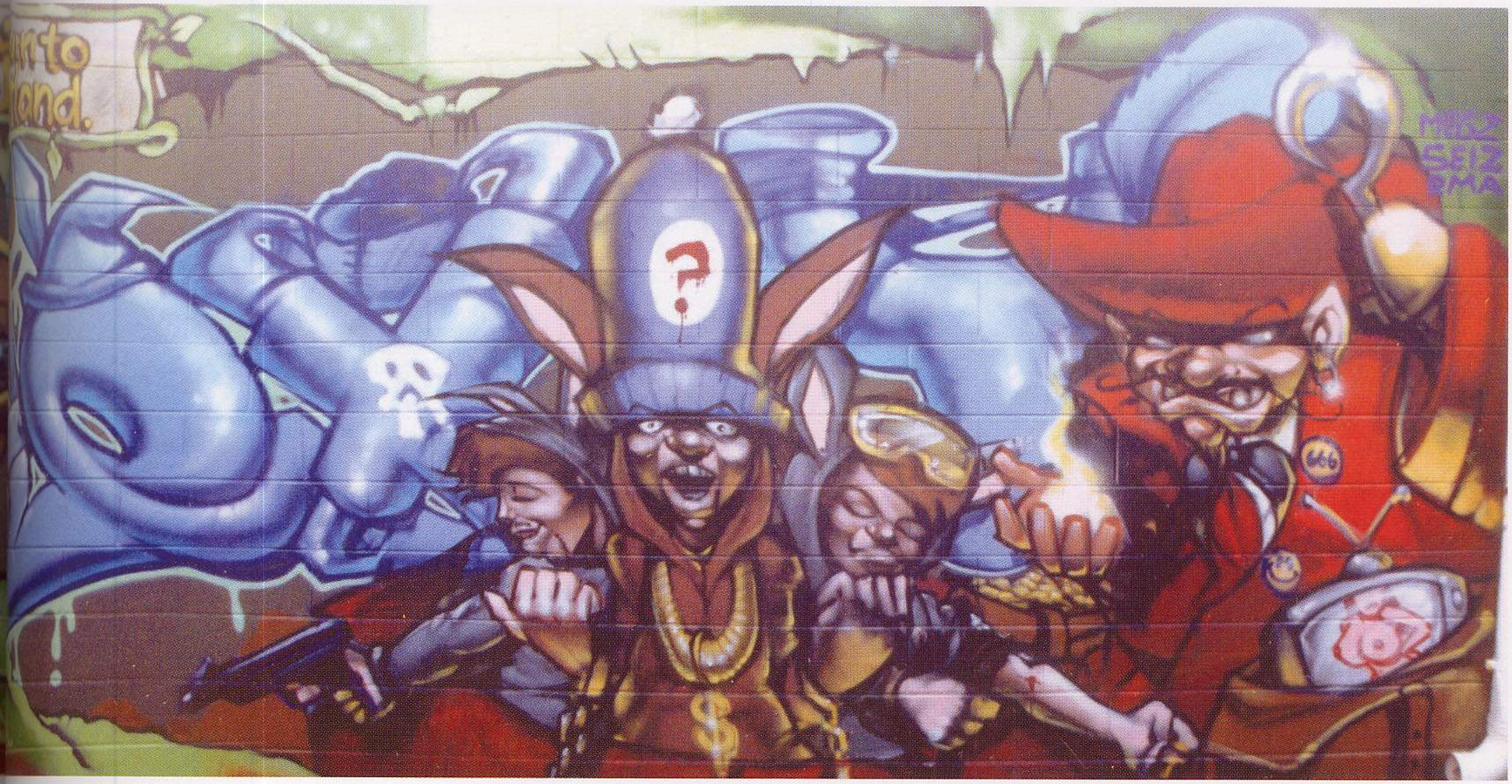
ABOVE: → LINZ . EXIT (Townsville)
BELOW: → YESMA . TUES (Brisbane) → SOFLE . BLENDS (Gold Coast) → RENKS (Rio) → BARET (Townsville) → LUCKS (Brisbane) → JADE (Brisbane)
→ LOKUS . SMIZLER (Townsville) → SOFLES . RACHIE (Brisbane)

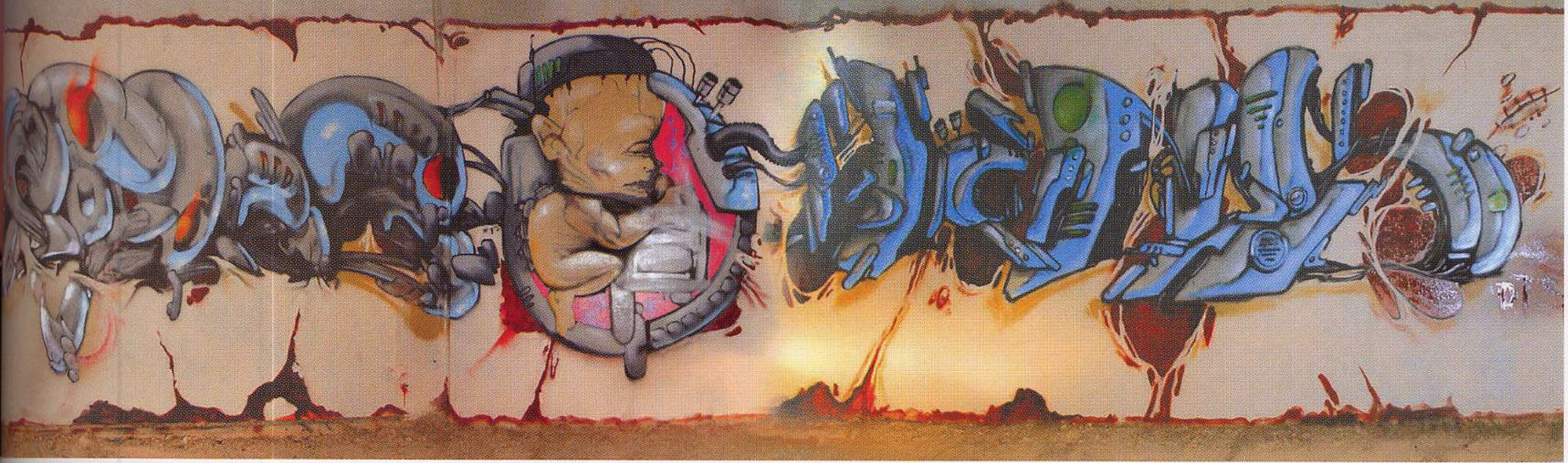


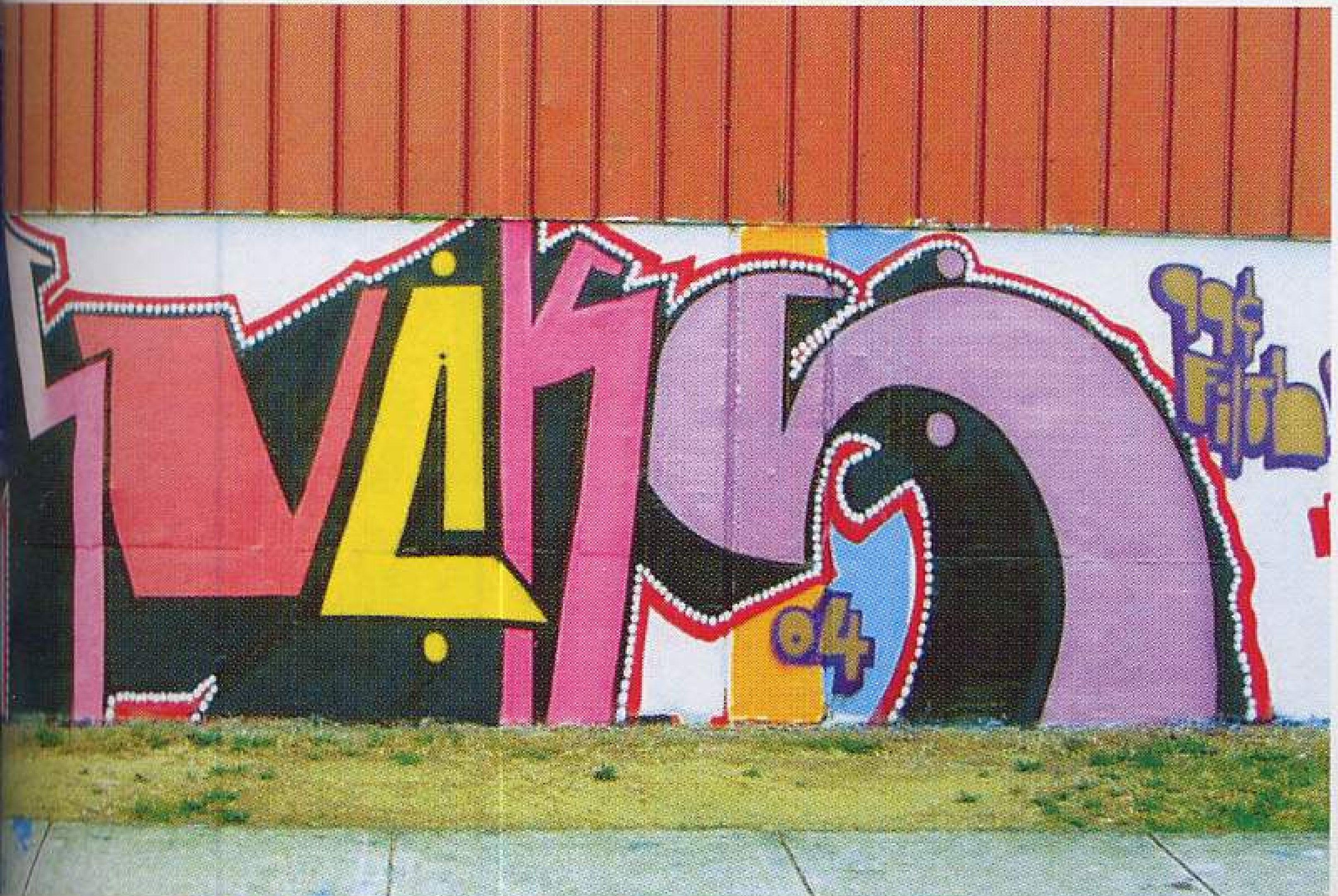


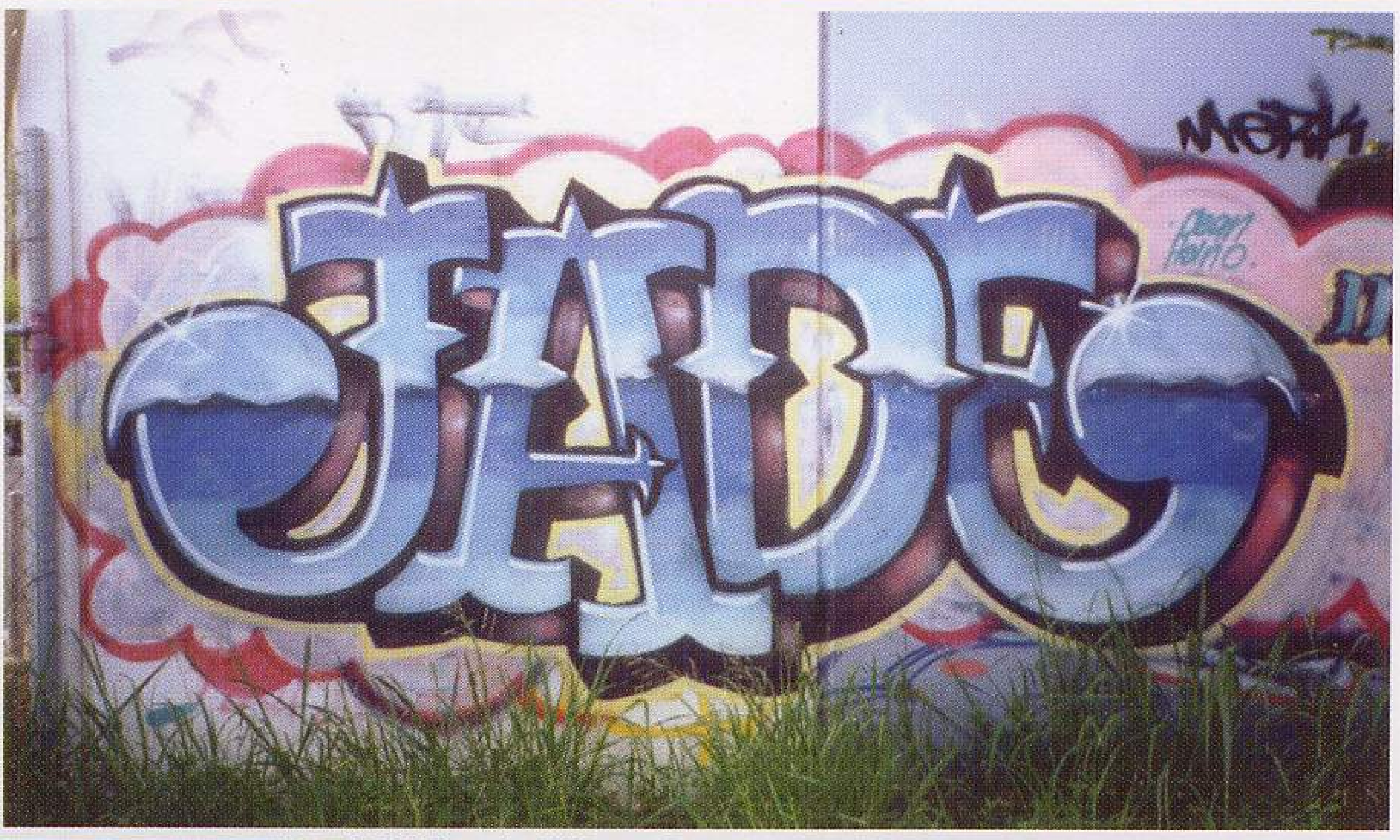








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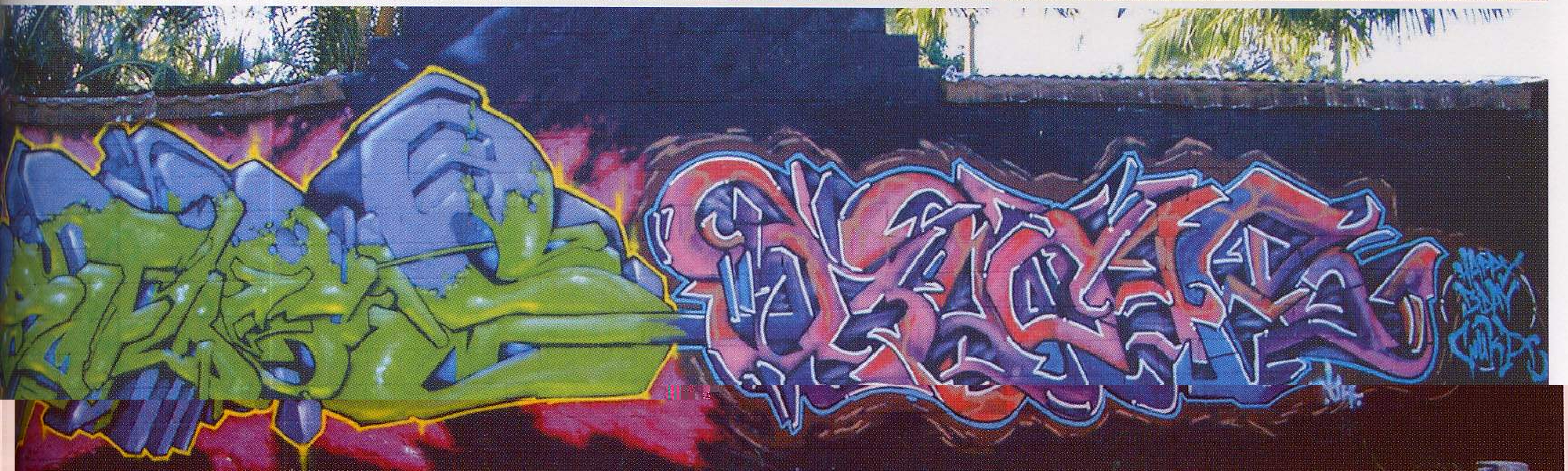
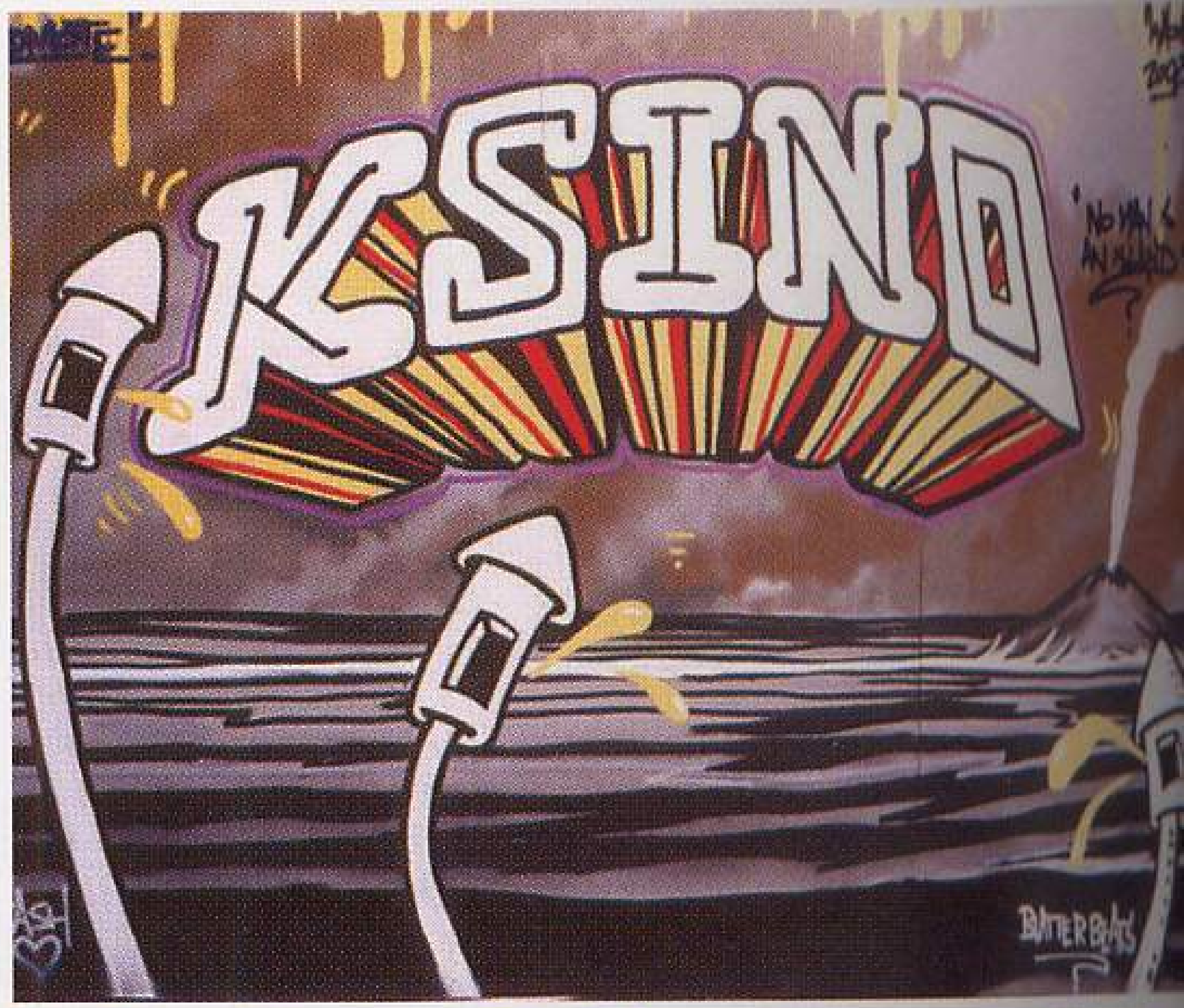
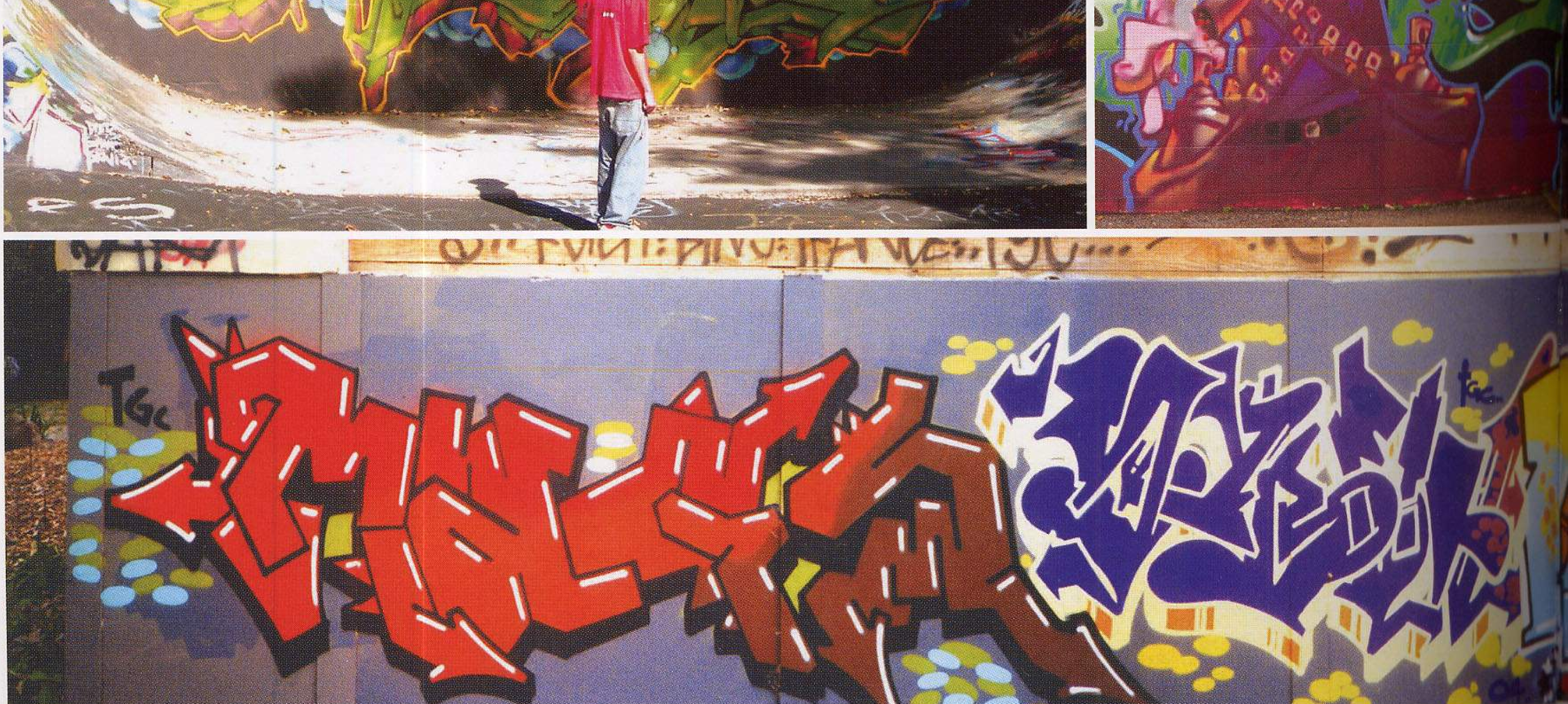




ABOVE: → RENKS (Barcelona) → KASINO (Sydney) → SIRM . LUDE → EPICKONE (Melbourne)
BELOW: → SHIME (New Zealand) → LUDE → RENKS (Barcelona) → RENKS (Rio) → SOFLES → EXIT (Townsville) → ANXST → DYMS
→ MAGS . sorry? . MAGS . GRATE (Melbourne)

So Long Sucka



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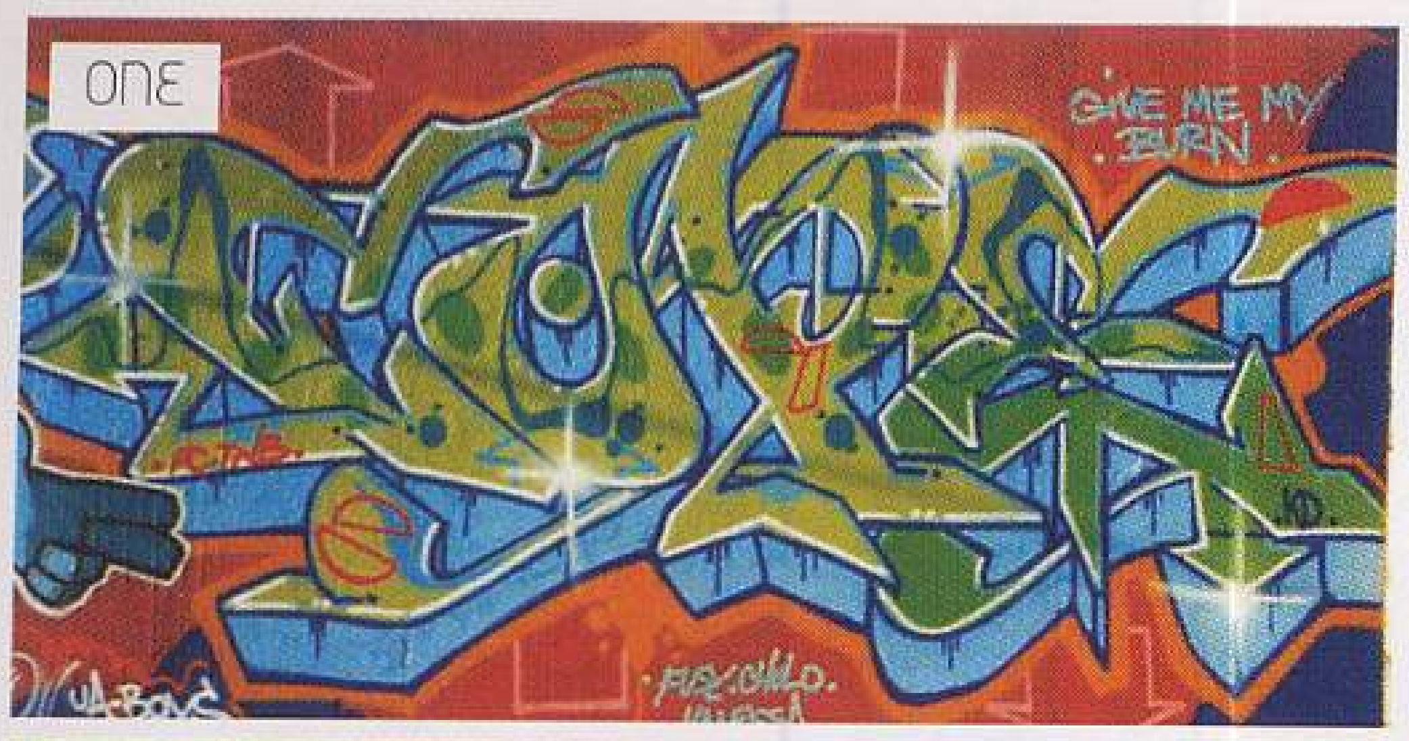
A LITTLE B
OF RAAH RAAH

04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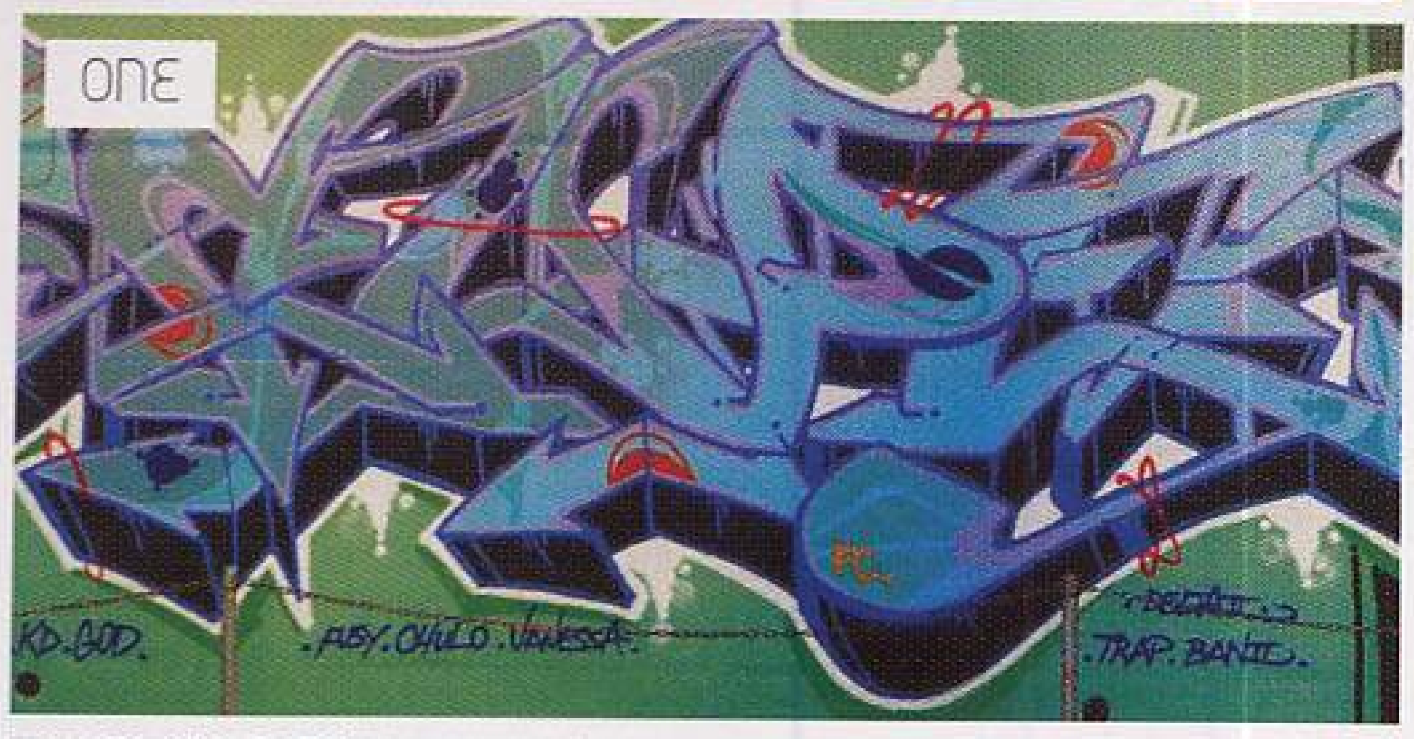
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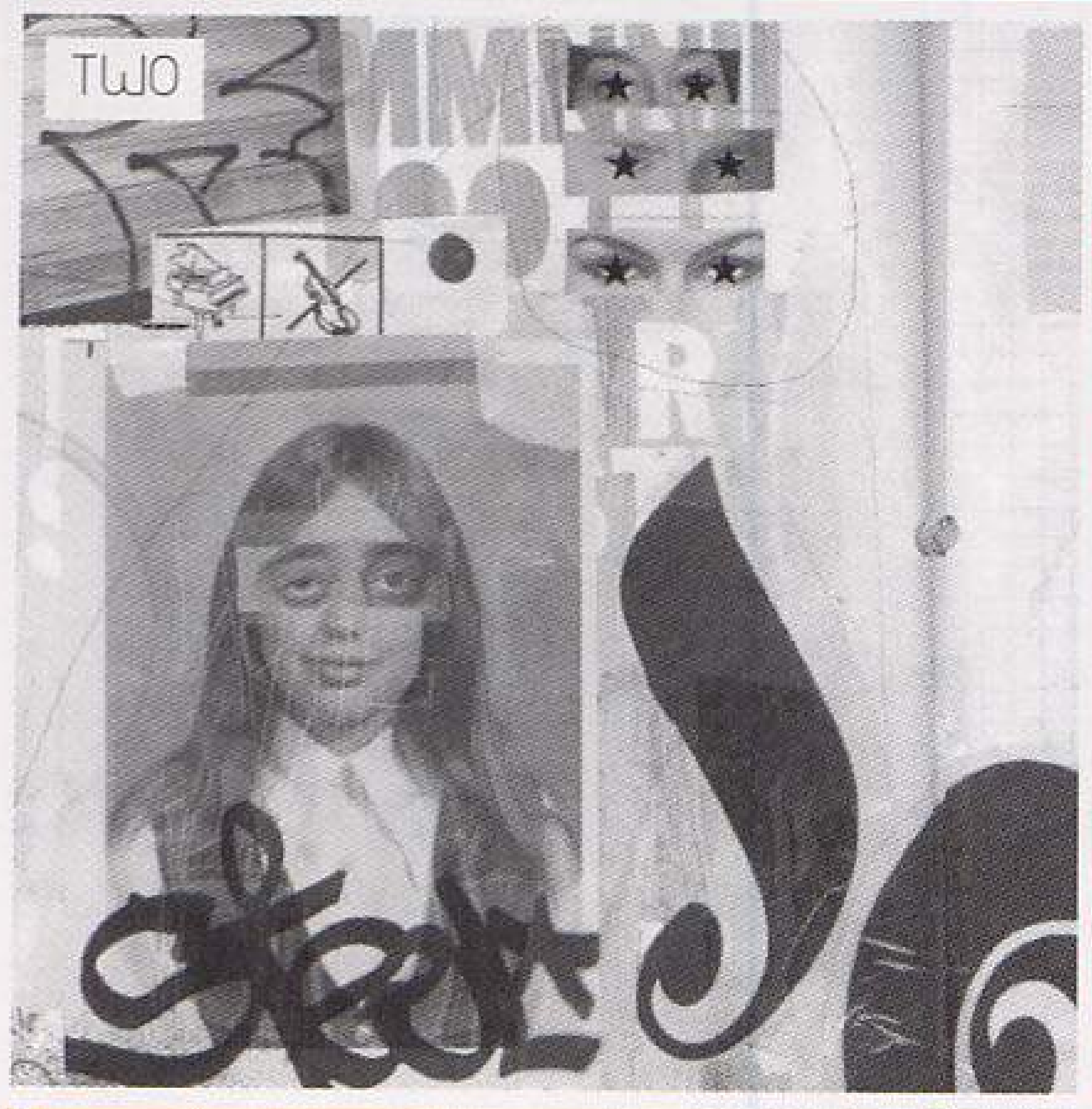
ONE

ONE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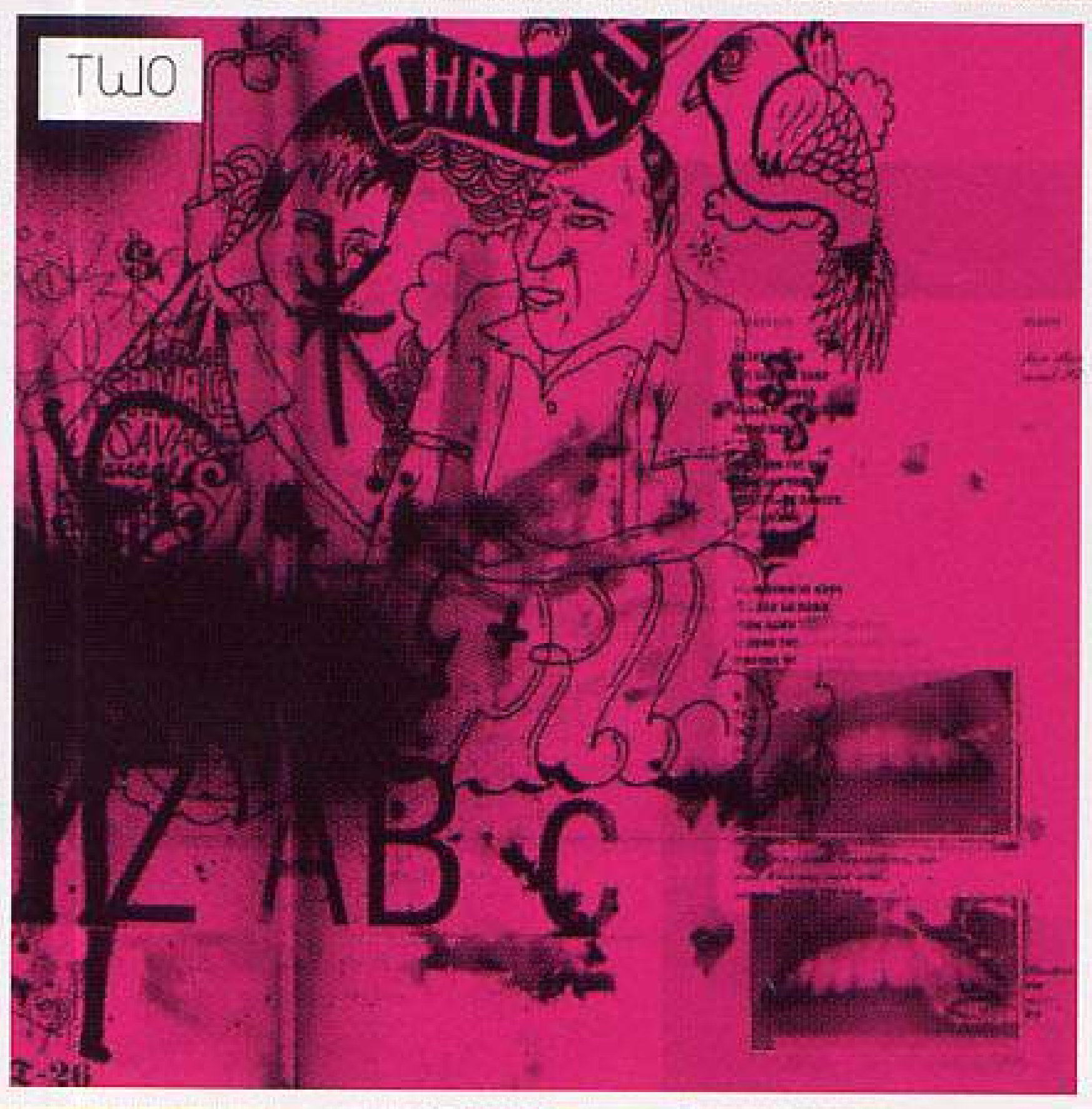
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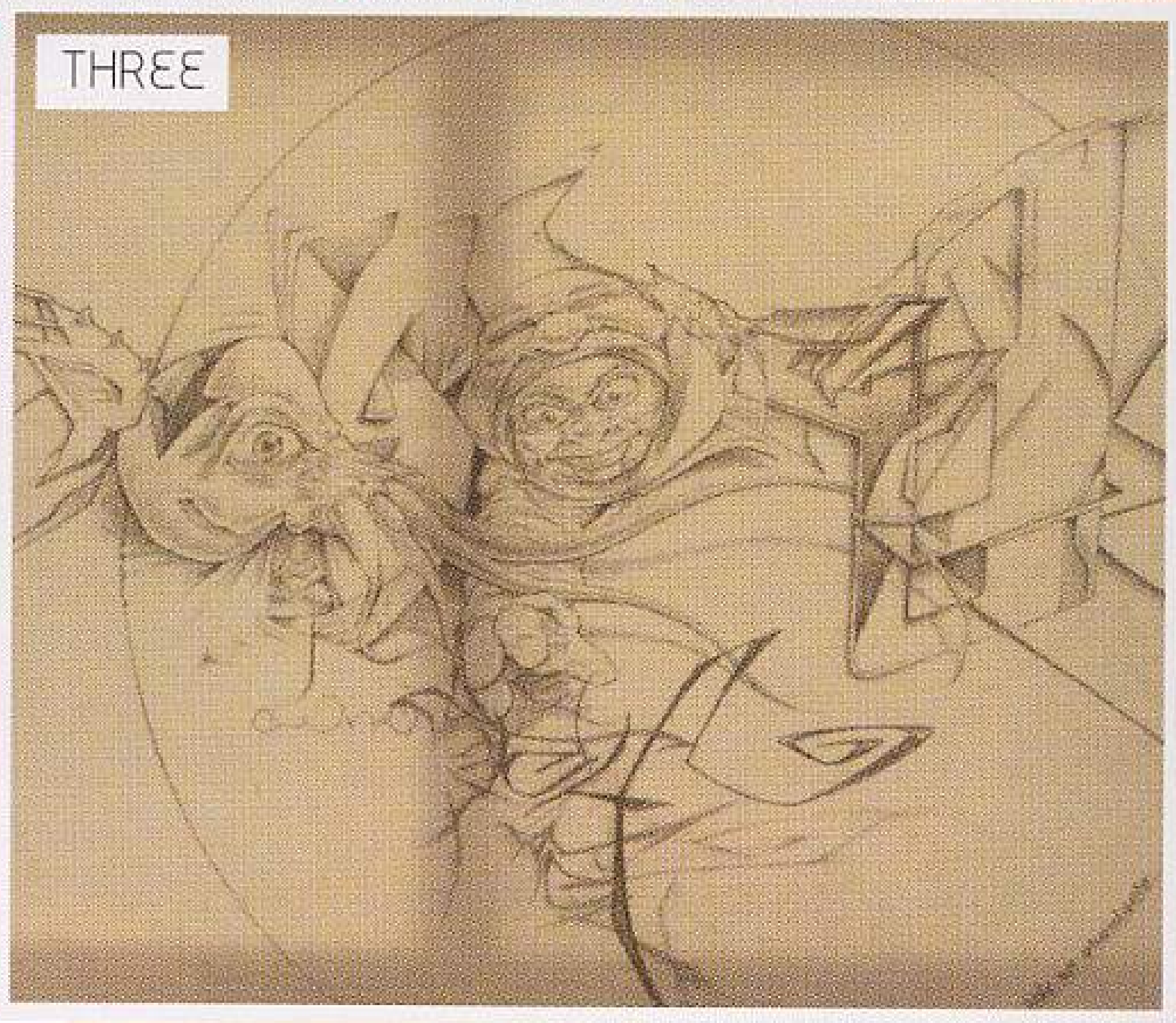
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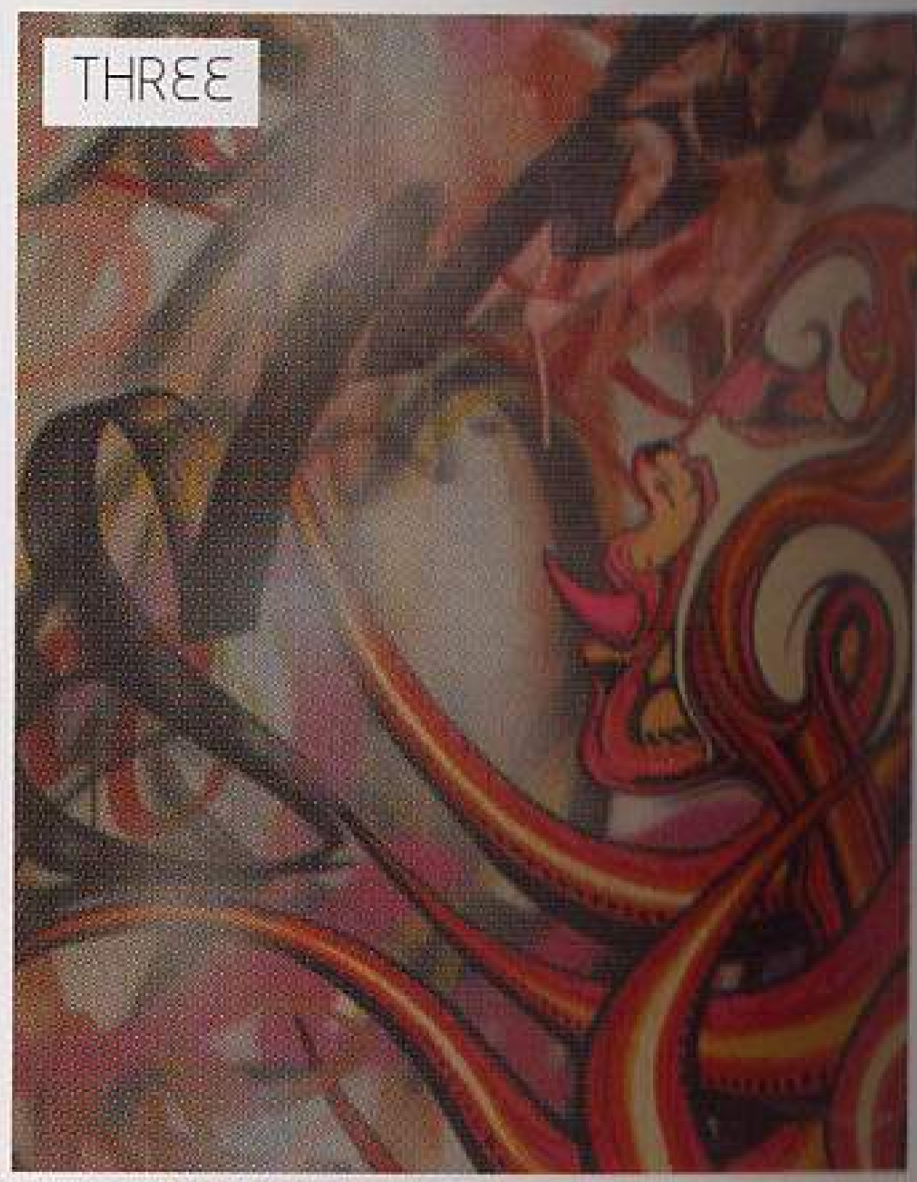
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THREE

→ RESIST SYDNEY SHOW. Photo by IOSHUA

ONE → COPE 2 "TRUE LEGEND"

While the focus in this book is, of course, predominantly on Cope 2, don't be fooled into thinking they have only published works by Cope 2. This book is full of other writers burner walls and trains that few would have seen previously and also a nice introductory interview in both English and French.

While there are some walls that nearly everyone around the world would have seen already, there is plenty of content that you would have never laid eyes on. It is laid out nicely, with the addition of sketches, throw-ups and tags from numerous writers adding to an already polished aesthetic. With over forty pages of steel (271 p. total) this book is definitely a must have for any writer, young and old alike. There is content in this for everyone, and even those out there who are not fans of Cope 2 should get enjoyment out of this book.

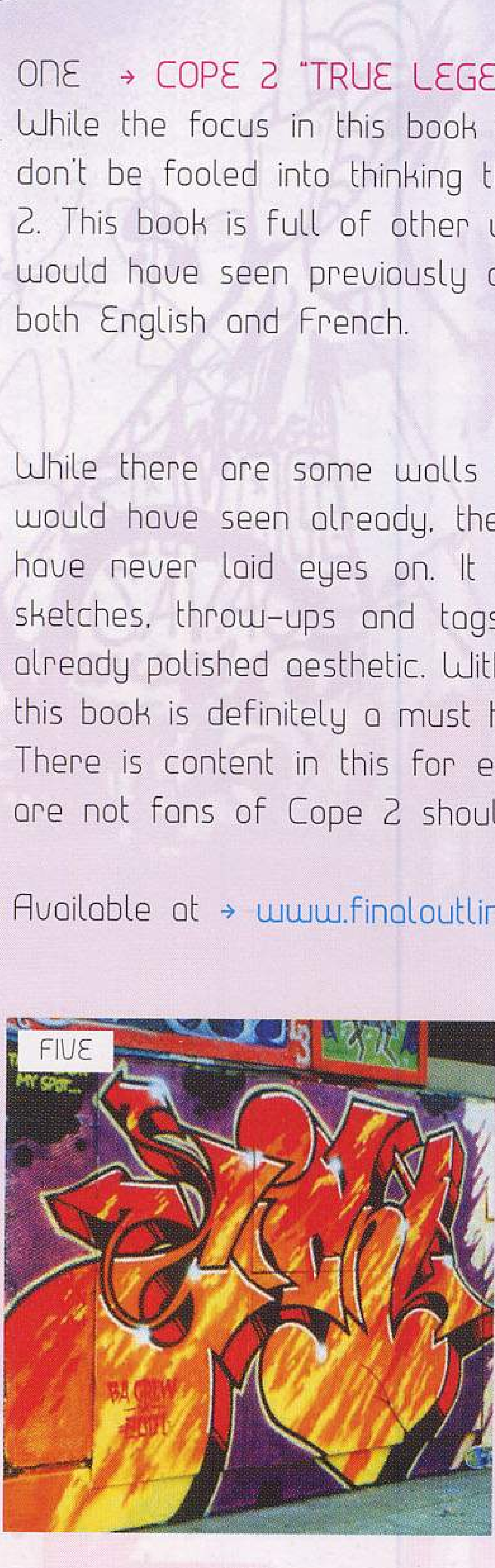
Available at → www.finaloutline.com

TWO → BLOODWARS . VOLUME ONE

Anyone who loves both graffiti and design needs this book. The front cover itself alludes to what is inside, with its dirty cut-and-paste style immediately catching the eye. They don't even stop to breathe, you open the front cover and one page in, there is a forward that states, "The street is where art really lives." With a statement as bold as this you can hardly stop from turning the pages.

Inside this book is some of the best and well thought-out design/graffiti integration you will see. Along with this there are some really amazing articles covering everything from racism and inequality, to poverty and getting enjoyment out of the more simplistic things life has to offer. Bloodwars is something you should have; it should rest neatly on a bookshelf and receive regular attention. It is a must have for any fan of street art, whether it be stickers or stencils or posters or just plain old traditional graffiti.

→ www.bloodwarsmagazine.com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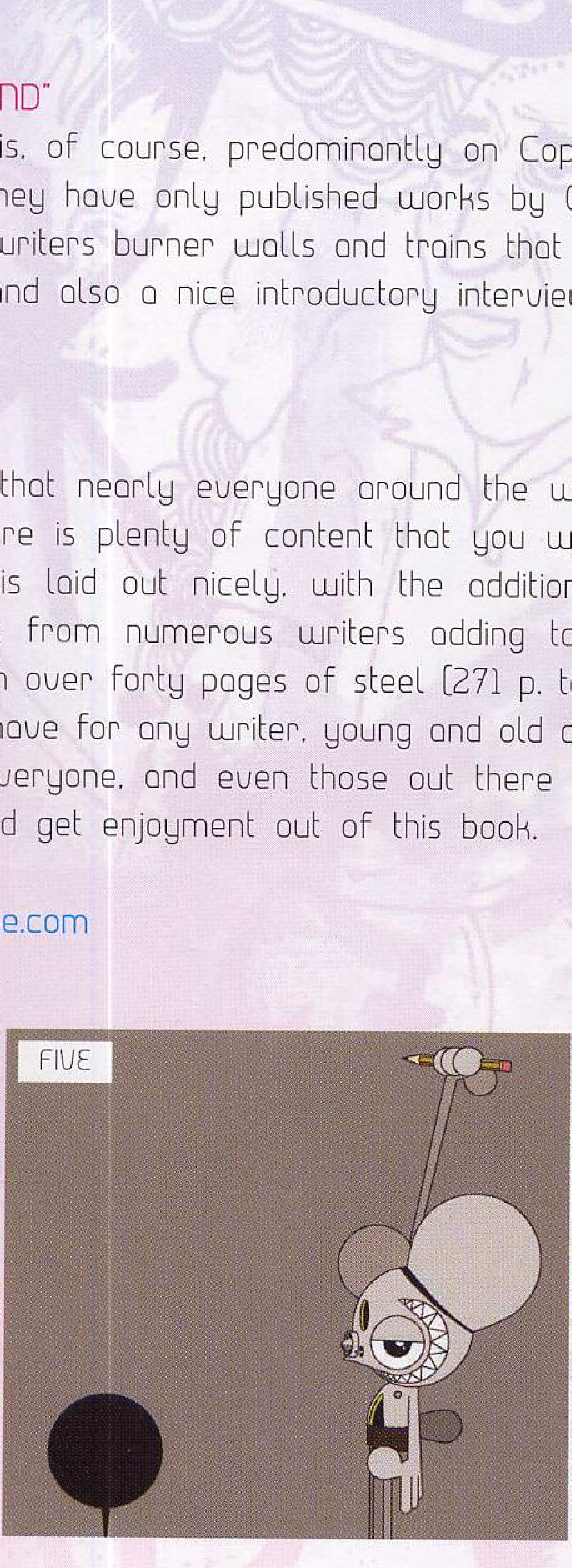
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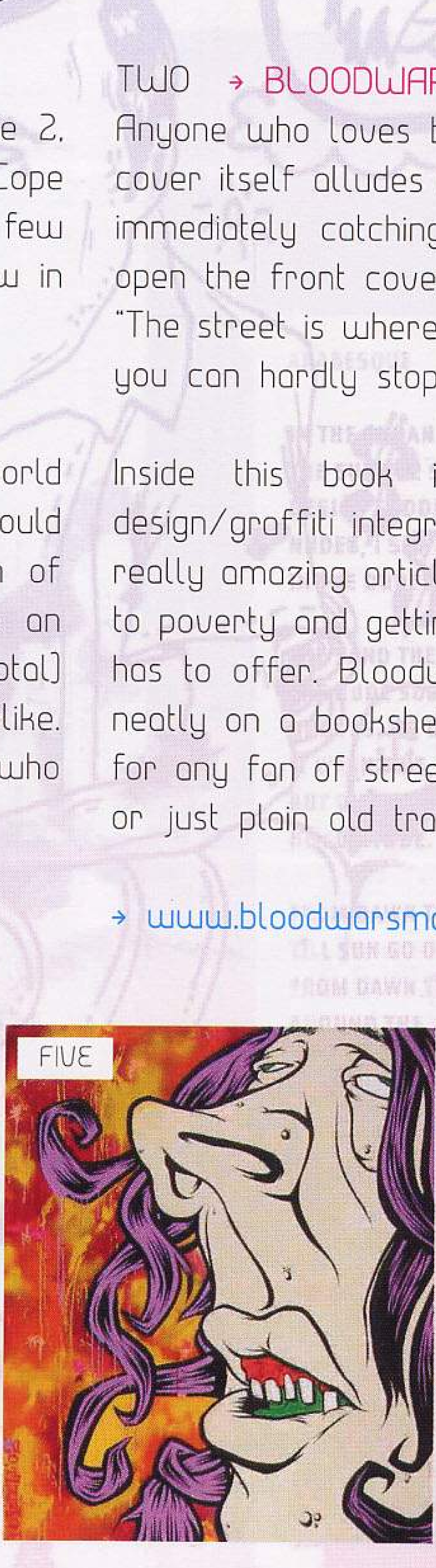
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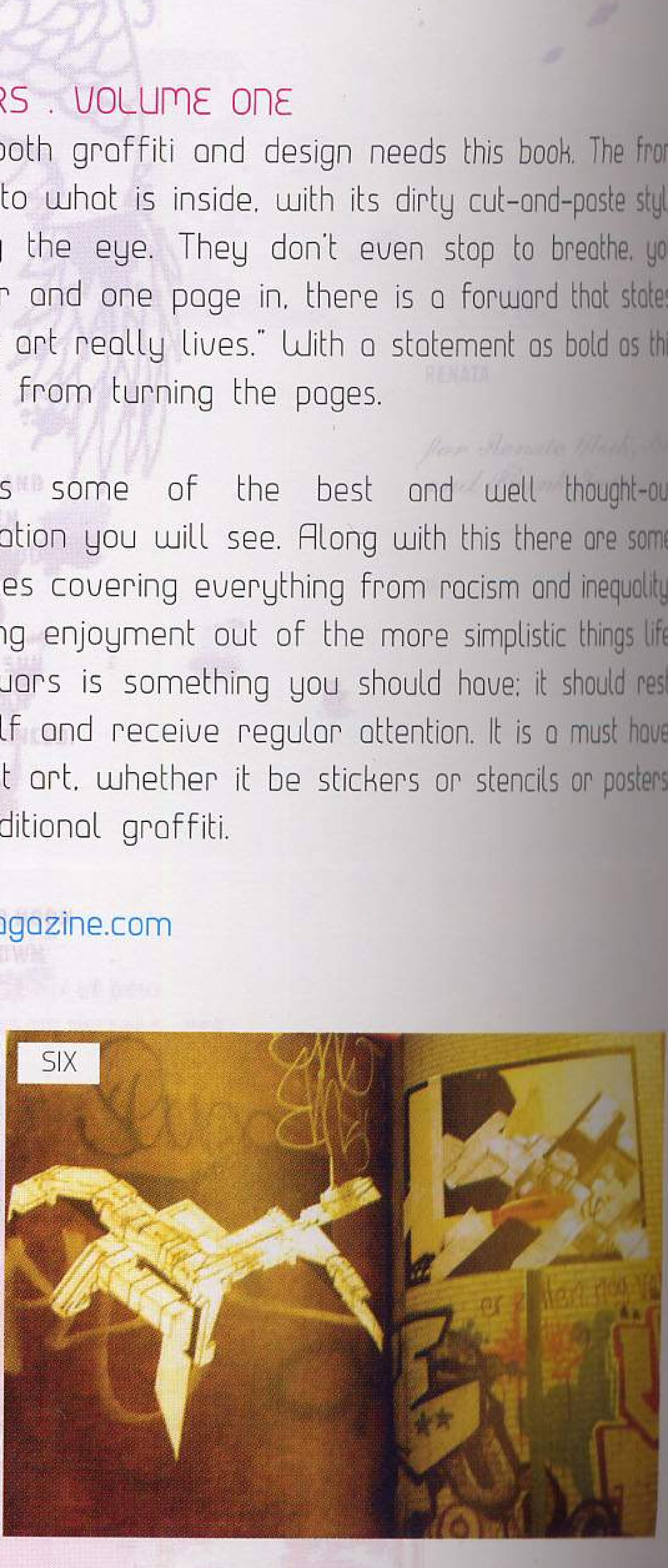
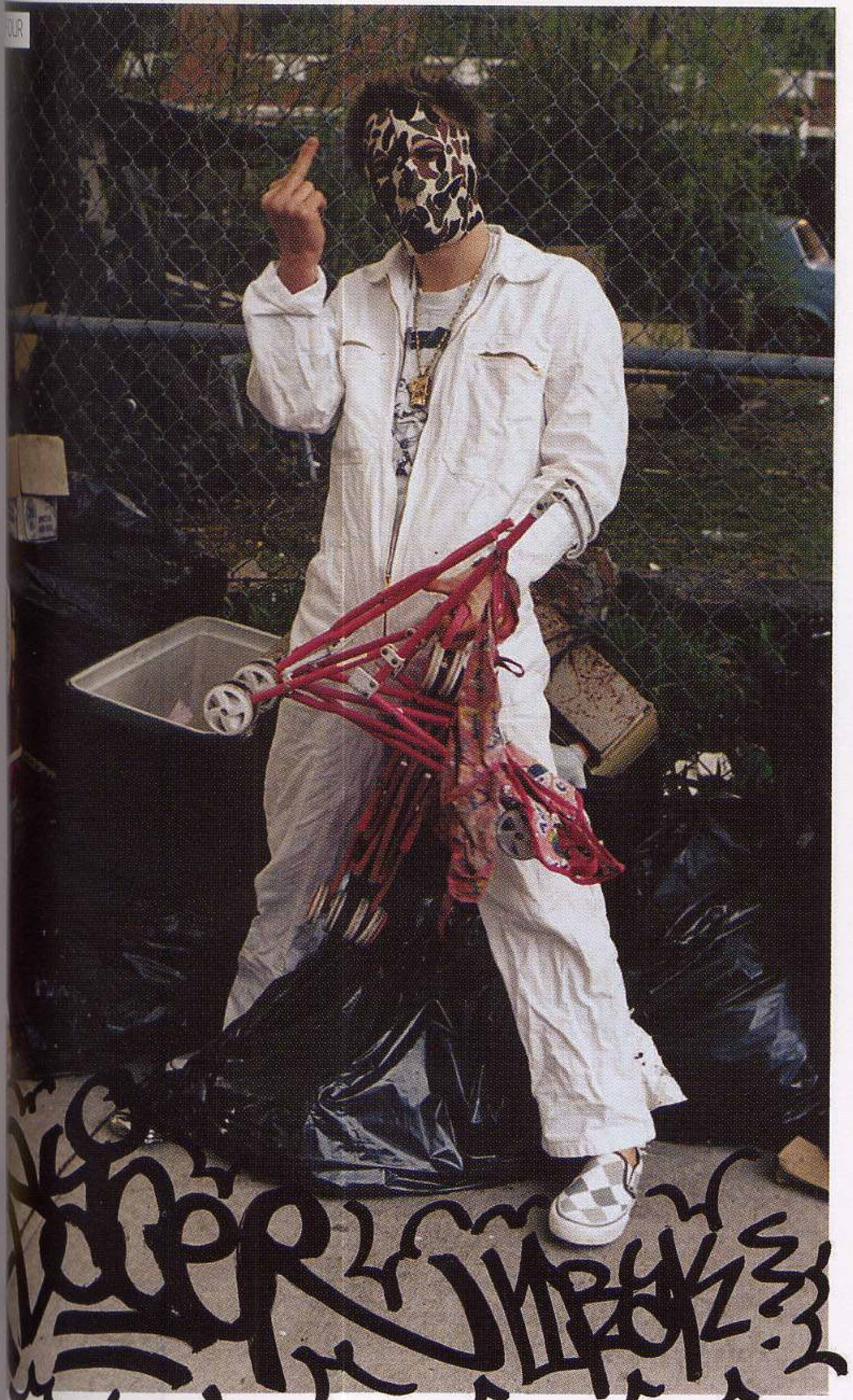

SIX



→ AUTOGRAF: NEW YORK CITY'S GRAFFITI WRITERS, photographs by Peter Sutherland.. Text by REVS. Published by powerHouse Books.

STUFF 'N' THAT

REE → RESIST CREW
e art of remixing is a relatively new urban artform; designers remix signers, painters remix painters, and so on. Artists around the world e never fully explored the possibilies of remixing between styles d artforms so we decided to give birth to the Resist Crew; a crew sed *solely* on evolution of styles and urban art as we see it.

e Sydney show at Galeries Victoria was a taste of what's to come a global scale. A group of Australia's busiest street artists, graphic signers and fine artists were brought together to battle each other o canvas. RESIST.REMIX.RECREATE saw works from Acd Pnx, Caib, ce, Emily Hunt, Ioshua, Itch, Meek, Mepher, Numskull, Offpoint, Prism, yte, Sayno, Sojla, Sytak, Victim and Yok.

eels are already in motion for the Melbourne and Manchester UK hibitions so stay in touch with the site: → www.resistcrew.com

UR → AUTOGRAFF by Peter Sutherland
s is a book quite unlike the other graffiti books on the market, while st books choose to focus on artwork, Autograff focuses on the ists themselves. Peter Sutherland, a New York based photographer/ mmaker spent three years meeting up with writers and taking rtrait shots of them, the developed photos then signed by the artists emselves. The result is a really impressive collection of photographs cumenting both New Yorks old school (Futura, Lady Pink, Doze, Stay h 149, Cope 2) and new school (Sacer, Earsnot, UFO) writers.

other cool feature in this book is the handwritten text by Revs. itten on notepad paper Revs lays down some random thoughts garding graffiti, the book and himself. Very interesting reading.

Besides the portraits and text are some random photos of New York graff, mainly raw bombing type stuff which completes the package. This is overall a quality production.

→ www.powerHousebooks.com

FIVE → DITHERS
If you could buy pure inspiration it would be called Dithers. This 2 disc dvd makes you wanna get your arse off the sofa and go and do something with your Sunday afternoon. The first disc is double sided and is a really nice insight into the art and thoughts of some amazing artists such as Giant One, Grey, Tiffany Bozic, Shepard Fairey, Andy Howell, Bigfoot, Dave Kinsey, Stash, Zephyr and the list goes on. On the second disc you get to follow around legendary NY photographer Ricky Powell as he visits the studio's of guys like Seen, Dalek and Jest from Alife.

There is also talk of a Dithers Two dropping by the end of the year, rumored artists to be involved include Futura, Kami, Crash, Daze, Mark Bode, Wes from Dogtown and Phil Frost, should be another must have!.

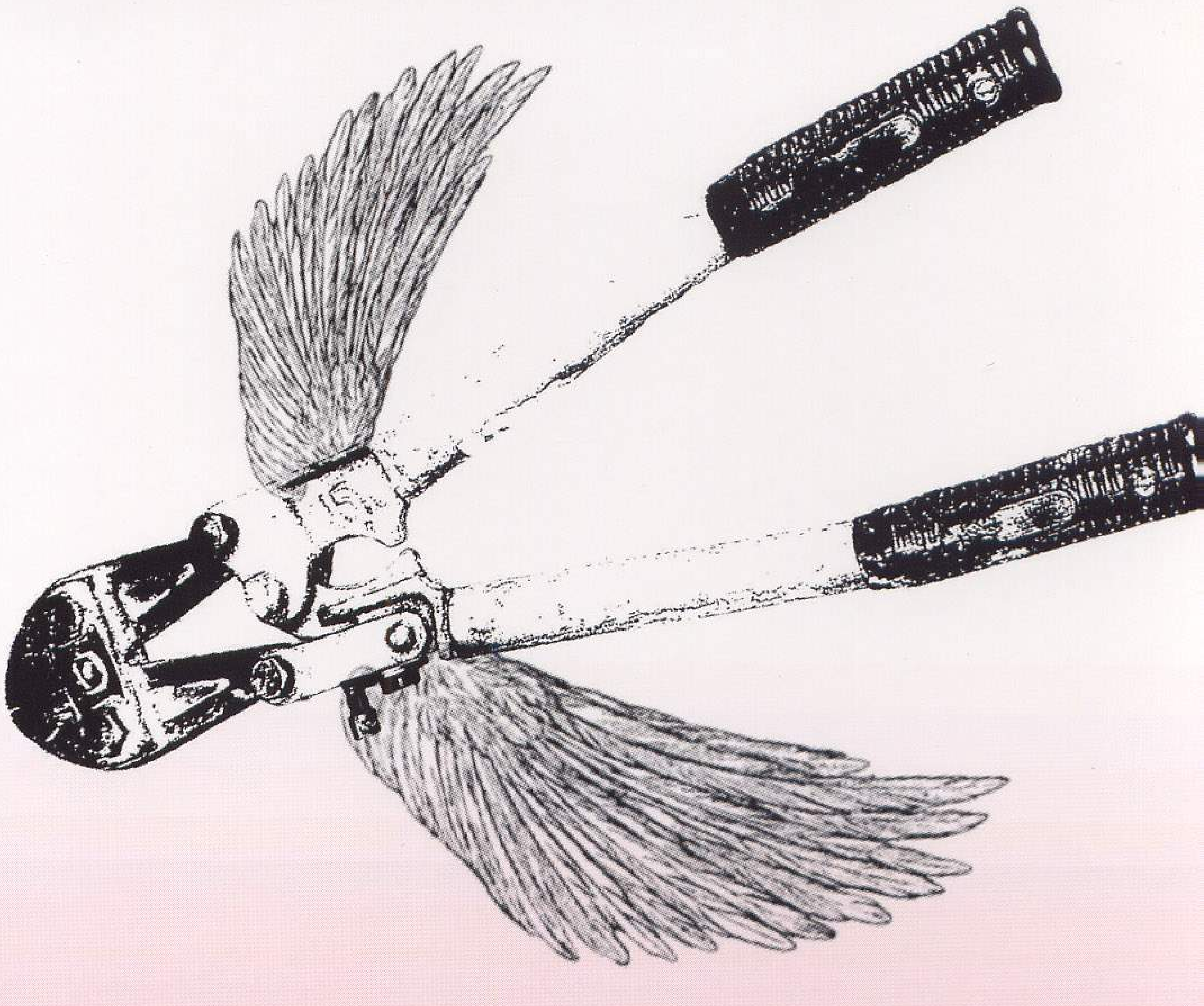
→ www.upperplayground.com

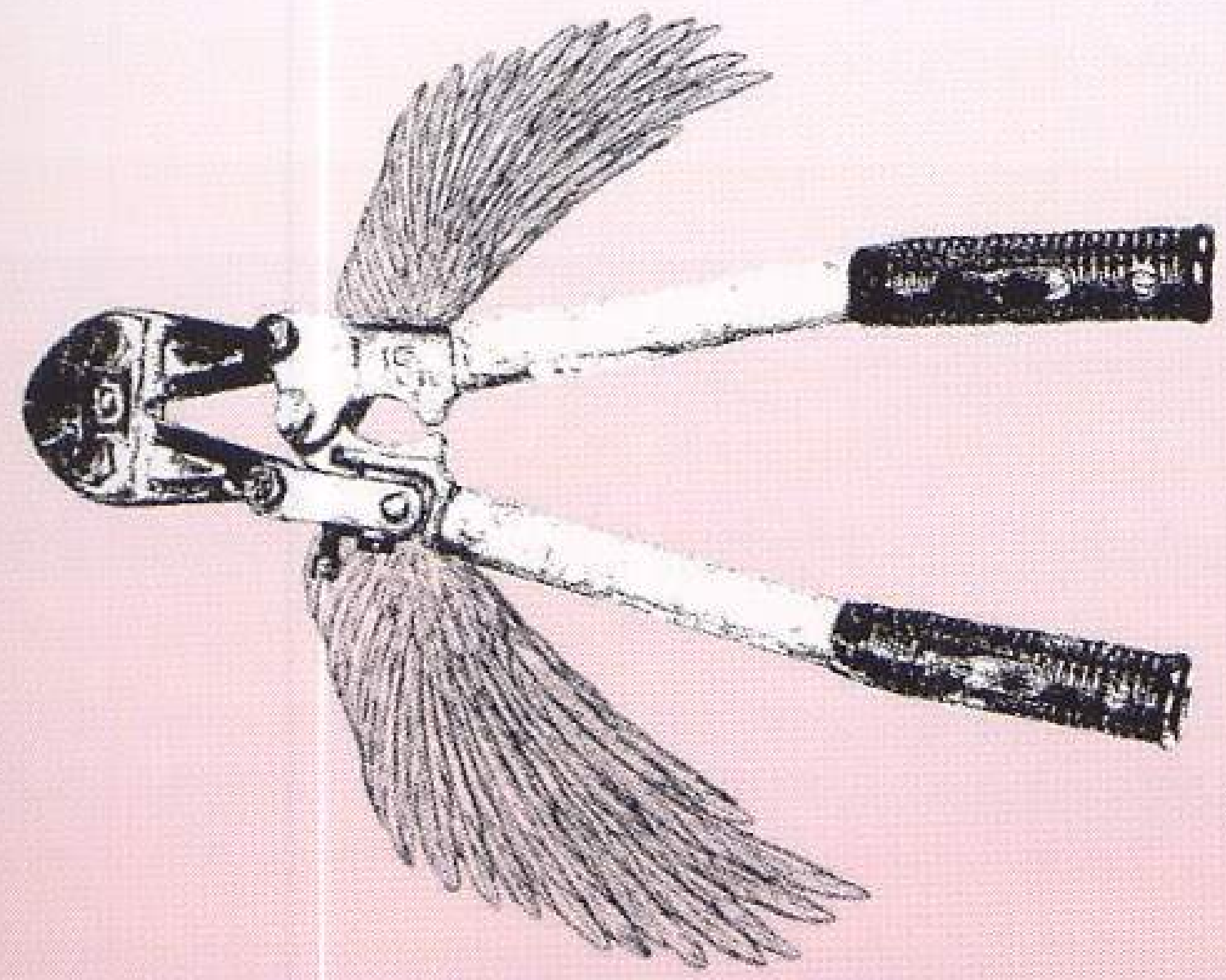
SIX → DELTA "MOULD"
This latest zine from the kids at PAM could possibly be one of our favorites. Delta from Amsterdam has always been on some next level type shit and this zine is a good look at where his art is at today. The street paste ups in this book are fantastic. Check it!

→ www.deltainc.nl

THIS IS A ROCK AND ROLL TAKEOVER

Quarius habet pede
ſtram uſq ad Capri
prope contingens
celle eſt cum corpore populo
piſcem qui ſolitarius figuratur
& occidit: & erotinit capori
ſtellas duas obſcuras. In um
ro unam grandem. In manu
ſcuras. In lumbo inferiori
re unam. In utriq pedibus
Effuſo aquæ cum Aquario





I don't know right from wrong... or even if there IS a right or wrong. I don't speak. If I chose to, it would be limited to the facts - spoken precisely and in a cold and gravely voice - telling the story of an unknown life-lost like an undiscovered message trapped for an eternity inside a bottle embedded in a Portsea beach at low-tide.

I don't ask any questions. All contracts are completed on a need to know basis, with the strictest confidence. It's never personal. It's not that i don't believe in anything It's just that I believe there is nothing to believe in. I have seen empires fall and figures of great strength come ~~undone~~. suddenly undone. Only death is certain and destruction imminent. Like the way of the Samurai, my loyalty ~~is~~ remains solely to my master. On his command, I become the night itself and approach the enemy silently as he lays in waiting.

manum autem ſini
dextram iubæ pegaſi
cum ita ſit figuratus: ne
aquæ peruenit ad eū
cemus. Sed Aquarius
Hic habet in capite
In ſiniſtro cubi
māmis ſingulas ob
gulas. In dextro cru
quatuordecim.
Sed in his omnibus p

Without any indication, plates of chained armour are forced open, revealing torn flesh and leaving weaknesses exposed. Upon the completion of my task, I am once again concealed by darkness as I become cloaked by the night, where I will remain until I am next summoned... to undertake my master's work.

ARTILLERY

Words by
Chris West